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Program Guide to **CFUV** FM102

INTERVIEWS VIEWS REVIEWS

FREE

March
1994

1984-1994
10 years of
alternative
radio

**Little
Sisters**

**Mighty
Mighty**
Bosstones

Facepuller

Vin
aigrettes

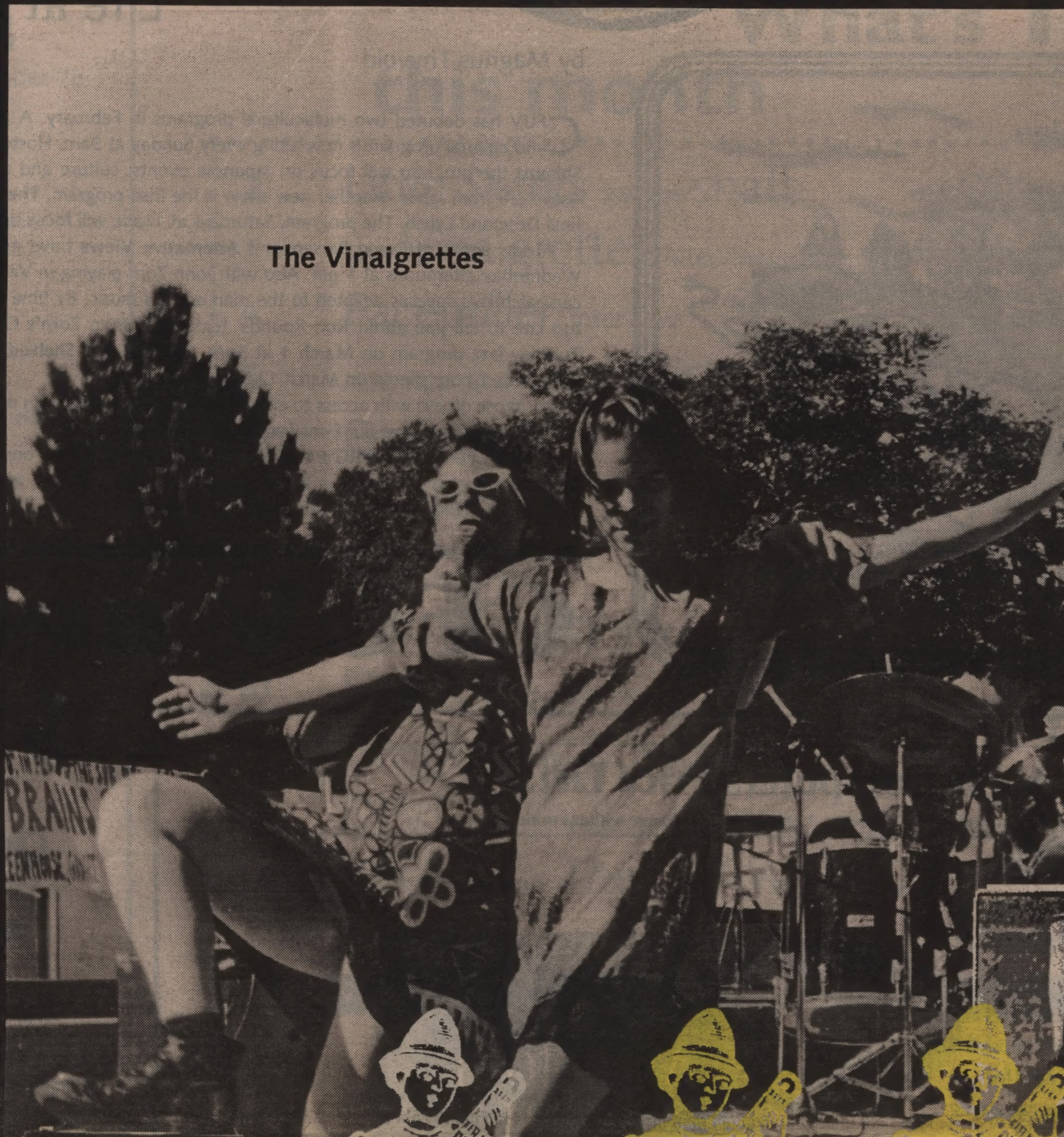
Huevos
Rancheros

A Listener's Guide to Victoria's Alternative Radio

The Vinaigrettes

OFF BEAT

MAGAZINE



Facepuller



Patsy Montana

CFUV celebrates
International Women's Week:
tune in March 8 for a special
day of women's programming



Life at the 'FUV

by Magnus Thyvold

CFUV has debuted two multicultural programs in February. A new Japanese language and cultural program is now airing every Sunday at 9am. Hosted by Naoyo and Asako Shimizu the program will focus on Japanese events, culture and music. Both Naoyo and Asako are from Japan. Another new show is the Irish program, *The Celtic Experience*, with host Desmond Lynch. The program, Saturdays at 11am, will focus on Ireland and it's music.

A new series of David Barsamian's *Alternative Views* have arrived. Watch for them Wednesday afternoons at 1 pm. Also with John Zorn playing in Vancouver this month you can catch two specials devoted to the man and his music. By time you read this it may be too late to tell you about Ron Rounds' feature on John Zorn's Cobra during his regular Tuesday jazz program on March 1 at 5pm. *Labelled and Shelved* will be profiling Zorn's career in a 2 hour special on March 12 at 4pm.

For those of you with access to electronic mail (E-mail) you can now contact either CFUV or *Offbeat Magazine* at our E-mail address: "cfuv@sol.uvic.ca".

Finally, CFUV and VIPIRG's *MediaWatch* are combatting the onset of exams with an all-ages worldbeat show featuring Beat I Rites, Know One U Know, and Jambo Salama, at the SUB Upper Lounge, UVic, on Saturday, March 26. ▲



CFUV needs you!

Quality
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and feature
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Apple Computers Price List:

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*This service is only available to students, staff
and faculty of the University of Victoria*



Prices do not include applicable taxes,
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March
1994

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OFFBEAT

Forum



AIDS Feedback!

Howdy -

I'm gritting my teeth and scrawling this note in response to your recent publication of Sam Ditshego's disturbing article, provocatively titled "Aids Is Not A Sexually Transmitted Disease" (Feb. '94). While I'm certainly in favour of any in-depth, well-researched examination of the current AIDS epidemic, and questioning of the orthodox medical establishment's various "party lines," Ditshego's article strikes me as an irresponsible polemic in the face of an undeniable crisis.

Yes, I realize that the author's contention may be that AIDS can be transmitted by other means as well as sex, but with its attention-grabbing headline, that's not the way the article comes across. Yes, we should be curious about the original source of the AIDS virus. And since I'm certainly no expert on the subject, I'm in no position to discount World Health Organization conspiracy theories point by point (the Pope's roommate did it!).

Unfortunately, much like his paranoia-riddled book review of the same issue, Ditshego's AIDS article treats its source as some sort of infallible fountain of knowledge, then proceeds to overwhelm the reader with a nearly-impenetrable, jargon-laden cross between a medical journal and the Illuminatus conspiracy. Worse yet, the only points of access for the average reader are attention-grabbing phrases like "Can AIDS Be Transmitted Through Mosquitoes?" and "AIDS Is Not A Sexually Transmitted Disease."

While people are dying around us every day, is this a message that CFUV is proud to pass along to its listeners? Yes, the "alternative" media has a mandate to go beyond the mainstream headlines. But in future, *Offbeat's* editor might want to consider editing for a change, or at least putting the paranoid ramblings of his writers in some sort of accessible, comprehensible context.

Ditshego's article may be "provocative," but so is the average issue of the *National Enquirer* - your readers deserve more! Rick Andrews

Dear Editor,

Usually I enjoy reading *Offbeat* magazine because it's fresh, and well, alternative. But there's a big difference between publishing alternative views and simply being irresponsible.

Sam Ditshego's article on the possibility of an AIDS conspiracy,

complete with provocative headline, is just such irresponsibility. While his theories are interesting, they should not be presented as unvarnished truth. Saying that AIDS is not a sexually-transmitted disease is dangerous, especially for your young, presumably sexually active, readership.

Articles like this work against all the educational effort of groups like AIDS Vancouver Island, and such safe sex education is largely credited with the recently publicized slowing of new HIV diagnoses in Canada.

I can expect such drivel from the like of Ditshego, who has been known to hob nob with the ultra right at Doug Christie's "Free Speech League" soirees. *Offbeat*, however, should do better.

Yours truly,
Gracie MacDonald,
coordinator,
Vancouver Island Human Rights
Coalition ▲

Q. How effective is an ad in Offbeat?

You're reading one now.

CFUV advertising: 721-8704



by Kelly Gallagher-Mackay

According to some feminists, Canada's obscenity laws are among the most progressive in the world. But at "Women on Women: Readings from Banned Lesbian Books", the Canadian government was condemned, like China, South Africa, and Burma, for excessive censorship.

At the center of the debate are two issues that appear to be in conflict with each other: equality and freedom of expression. When it comes to sexual imagery, it seems like there are two camps: natural allies battling each other in Canada's courtrooms and newspapers.

"Generally this culture is erotophobic and we don't know how to look at sexual imagery," says Lisa Lowe, an art activist and employee of Little Sister's Gay and Lesbian Bookstore and Art Emporium in Vancouver.

"We have been taught a certain prudish-history ... a big hangover from Victorian values. All this history makes evaluating sexual images really painful and really difficult."

Little Sister's Book Store and Art Emporium is challenging Canada's obscenity law in the courts, saying it discriminates against homosexuals and that it interferes with freedom of expression.

Since 1985 they have been fighting a major obscenity crackdown started by the Tory government and undisturbed by the new Liberal government. Memorandum 9-1-1 of the Customs Tariff Act laid out several criteria which customs officers are supposed to use to judge whether or not books coming over the border are obscene.

Some of the criteria are simply homophobic. The Memorandum outlaws depictions of anal intercourse. A Toronto bookstore had to go to court to get permission to import even safe sex information; now descriptions of anal penetration "with a healthful purpose" is allowed.

But the biggest problem is the targeting of gay and lesbian bookstores for the worst of customs censorship. Books that are getting through to Munro's or Classics are getting stopped before they reach Little Sister's and feminist bookstores like Victoria's Everywoman's Books. Whole shipments get stopped because they are destined for Little Sister's.

The rationale for stopping books is mysterious - and unaccountable. Some ridiculous seizures include *Hot, hotter, hottest* (a cookbook for chilipepper fans); *Black Looks: Race and Representation* by acclaimed black feminist scholar bell hooks; and satirical comic *Hothead Paisan: Homocidal Lesbian Terrorist*.

"Obscenity" & the Double Standard:

Little Sister's Gets The Shaft

The effects of the censorship at the border is dire for community bookstores. Like all community media, including CFUV, gay and lesbian bookstores operate on a shoestring budget. When Ottawa takes books for indefinite inspection, Little Sister's still gets the bill from the publishers.

The government can even destroy books it considers obscene without any financial liability.

According to Lisa Lowe, the financial effect of the seizures can be devastating. As well, the constant battle with the border affects which books the stores will try to order.

"It's like gambling. We rub our hands together and decide whether to risk trying to get Caught Looking [a feminist book about porn] over the border." If stores decide they can't afford the gamble, the effect is self-censorship.

Some of the material seized is explicitly sexual; and some contains violence. Little Sister's *OBZINE*, a photocopied paste-up 'zine, trumpets "our desires threaten your dominance" above banned photos of elaborate mutual masturbation between women.

But according to Lisa Lowe, even material that makes viewers uncomfortable has an important function to play in supporting development in lesbian and gay communities.

"This censorship... denies us opportunities to see each other and to hear each other," she notes. "To fight for our written material is to fight for our right to be ourselves."

Ironically, antipornography feminists have been saying the same thing as they have lobbied for our current definition of obscenity, with a "harm-based" standard.

Catherine MacKinnon, an influential American feminist, is the author of *Only Words* and other books. She writes "Pornography, under current conditions, is largely its own context." The context is "stacked against" women's equality.

Instead, MacKinnon argues that there is a need for a "new model of freedom of expression in which the free speech position no longer supports social dominance, as it does now, in which free speech does not most readily protect the activities of Nazis, Klansmen, and pornographers, while doing nothing for their victims..."

So, both "sides" are arguing against existing social dominance by powerful, often violent, social and sexual norms which control both expression and development of oppressed communities.

Is this "battle" over the means to a common end?

Many reasons for the dispute in Canada come from the history of R. V. Butler, the 1992 Supreme Court case which rejected the maintenance of "conventional standards of propriety" as a justification for the obscenity law. It was argued that "community standards" like these, reproduced the sexism that exists in the community.

In its place, a new standard was adopted, to restrict the harm associated with "Materials portraying women, as a class, as objects for sexual exploitation and abuse [which] have a negative impact on individual's sense of self-worth and acceptance."

More importantly, the first porn bust after Butler was at Toronto's Glad Day Books - a gay shop. An undercover officer arrested the salesperson and charged the shop with having material degrading to women. The magazine in question was *Bad Attitude* - a lesbian SM text. According to the police and later the courts, the material was obscene and degrading to women.

Lisa Lowe was critical of the trial.

"Judges had to evaluate lesbian intimacy, erotica and SM scenes in court. It's the most ridiculous, farcical situation you can imagine, a bunch of men sitting around, wanking and talking about how they interpret that imagery. Meanwhile lesbians, lesbian theorists like Becky Ross were trying to defend it."

"Butler won that one and the gay and lesbian community lost, lost a lot of ground."

There has been increasing concern among antipornography feminists - like me - about the unintended effects of the Butler decision. But so far, organizations like Legal Education and Action Fund (LEAF) have remained silent. Nor have they put any financial resources behind Little Sister's fight to change the operation of customs censorship. Their Supreme Court challenge will be costing them \$200,000 this year.

In the short term, Little Sister's is fighting only to change the way that we censor. They don't want customs officials - usually straight men, with only an afternoon's training in "obscenity" - to be able to seize books at the border. They argue seizures are a way to harass alternative bookstores. They point to the record to show the seizures are discriminatory towards lesbians and gays.

They argue that it should be the government's responsibility to prove that materials are obscene - so books don't disappear before they reach the shelves.

Parts of the feminist community are going to keep arguing to limit the distribution of 'harmful' pornographic materials. There remain strong arguments that "words can hurt you," and that 'free' expression can involve direct and indirect violence, not just 'discomfort.'

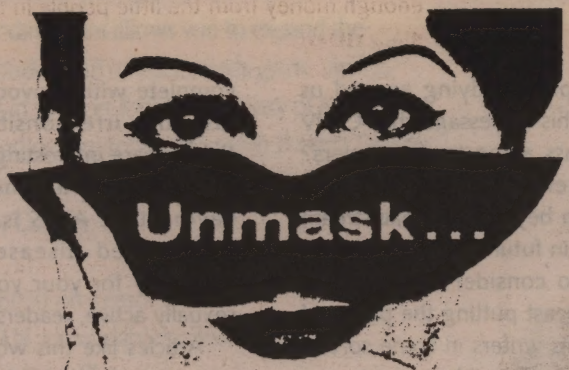
Debby Yaffe is a professor of Women's Studies at the University of Victoria. In this month's *Times Feminist*, she tackled the issue.

"As long as the arguments are polarized into anti-porn and anti-censorship, it's hard to get very far; we each take and hold positions but don't accomplish much except to antagonize and disappoint each other. As long as the alternatives are "anything goes" or "government control", there's not a lot of joy in choosing either alternative. In either case, it's not feminists', lesbians' or any woman's priorities that will prevail."

Contributions to Little Sister's Defense Fund can be sent to 1221 Thurlow Street, Vancouver. Tax deductible above \$25.

David Anderson, MP Victoria, is the Minister of Revenue - responsible for Canada Customs. Write to him at House of Commons, Ottawa, Ontario K1A 0A6. No stamps required.

(Kelly Gallagher-Mackay is one of several hosts on *Women on Air*, weekly music and public affairs, Sundays at 3pm on CFUV 102 FM) ▲



the alternatives

MONDAY - REQUESTS

TUESDAY - ALTERNATIVE

WEDNESDAY - RETRO

THURSDAY - FAVOURITES

WEEKEND - NO COVER 'TIL 10

SCANDALS
770 YATES - 389-0666



Picture it: You're a CFUV D.J. assigned to a Gumbo slot (3 a.m. - 6 a.m.). Your clothes are sticking to your skin due to the humidity hovering over every inch of the boxed in on-air studio room. The breeze coming through the open window does not make much of an impact on the discomfort you are currently feeling.

It's 5 a.m. and your eyelids are constantly closing from fatigue. There is no coffee in the near distance and worse, you decided to play a song by "The Smiths", which makes you feel like a pathetic loser because you actually identify to what Morrissey is singing about.

The next selection you decide to play is going to be a cut of The Vinaigrettes full length cassette Wing Night. You remember enjoying the "Beatles Rip Off" they did, and their performance at the Rock For Brains show a few years back (also on the bill was Northern Junk, Spiral Jetty and the ever so fabulous Bum). You take the Wing Night cassette out of its case, glance at the nifty cover, insert the cassette into tape player No. 1, and rewind to the first song on Side 1.

The Smiths song has now ended and you press the play button on the cassette player. ALL OF A SUDDEN, you hear this nifty guitar rhythm and this sweet, beautiful, pretty voice singing "Reebound guuuy / No need to ask me why."

AMAZINGLY ENOUGH, your eyelids instantaneously open, your feet magically awaken, and you jump off your chair with a resounding "boing." By approximately 5:04 a.m. you are dancing ecstatically in the studio.

"This sure is awesome!", you think to yourself, singing along with the chorus of the song called "Rebound Guy".

Alas, the song has now come to an end. You jump on to the mic and tell the listeners who are up at 5:07 a.m. to do whatever they can to purchase the Wing Night cassette.

A week later, the Wing Night can be found in your car stereo, your walkman, and your home tape deck at all times.

Well, that about sums up a similar reaction I had upon hearing Wing Night for the first time.

I had the pleasure of interviewing Carolyn, Kim, Bridget (or at least a guy who said he was she), Brock, and Ed (who is said to look like Tom from the Show Business Giants) at Cafe Bistingo (not the Red Mango) on a cloudy Friday afternoon. The outcome is as such:

to the Roches almost immediately when we released our million selling cassette, Live at the Waldorf.

C: That's right, it's all true.

B: But then we got a bass player. Her name was Cathy Matthews. Then people started comparing us to The Judds. Kerry left the band to raise a family. Fracas' drummer Cal Dick was conscripted to play the drums for the Vinaigrettes.

What year was this?

K: '91.

B: That line up recorded and released the "Get Over It" cassette.

C: No, no, no. Graham from Bum was the drummer. So Graham left and then we got Calvin Dick but he had to leave and now we have Ed!

Had Ed played with anyone before?

ED: Very small girls (laughter). Now I'm playing with big grown up girls, but they make me nervous.

C: He used to play with Bootsauce, Jerry Jerry, and Jr. Gone Wild. He did some time with the Country Gentlemen in Nampton, Alberta but he had to leave.

Why did Ed leave the Country Gentlemen?

E: I don't know. No jury in the world would convict me.

B: Ed also used to do Druel and Ether solo's in a band called Bing Jesus.

(In conclusion to the formation of the Vinaigrettes, Kathy was replaced by Brock who now plays bass.)

How the Vinaigrettes came up with the title Wing Night

C: We had a gig at Felicita's and they won't let us play there anymore because the guy who books the bands is friends with Dada Wah and other reggae bands and those are the only people they'll let play down there. So, one night, when we did get to play, it was a special on chicken wings. They were fifteen cents a wing. So, in the calendar it said Wing Night in huge letters. It happened to be the same night that we were playing and the Vinaigrettes were in little teeny tiny letters.

Torus coming up:

Zee vonderful Vinaigrettes

By The Idiot From Minsk (Kelly "Fabio" Kijek)

K: It's under the mushrooms.

C: I'm going to Whitehorse tomorrow to make my future so we can buy the van.

Any other bands you'll be sharing the tour with?

C: We get to play with Cub one night. In Calgary on the 27th of April. It's a Wednesday.

The Vinaigrette's mascot, Mr. Corn:

C: Our eyes met and then we stole him from Scott Henderson's basement. Tom Holliston bought him for five bucks but then I called him and said that we'd fallen in love. He doesn't want him back anymore because I said he was dirty, because he is. Not because he was in my bed.

K: You drag him everywhere.

C: He came on tour with us last time.

K: He comes on tour with us every time.

How long has Mr. Corn been a member?

C & K: 2 years.

C: He's amazing.

K: He's our inspiration.

C: He's the only crochet vegetable I've ever loved.

C & K: (Siggggggggh)

BROCK: Carolyn met the human manifestation of Mr. Corn in Regina.

C: We met Mrs. Corn on Halloween! She was at Channel One in Regina. She was really drunk and I thought she'd understand. "I said Mrs. Corn!" She said "Yeah...hi". I said "Would you like to dance with me". She said "no". Then she goes "Everyone else thought I was an asparagus, I'm glad you knew what I am."

New releases coming out in the near future:

C: A 7-inch. It's gonna be out as soon as we get enough money from the little people in the forest.

Song titles:

C: "Blind Spot," "Doctor Tomorrow," P.S. I hate You," and "Let's Forget The Past."

More romantic stuff like "Girl loses Guy"?

K: Girl loses guy!?! More like girl gets dumped again, again, and again.

(Estimation for the 7-inch is in June.)

Who and which band would they play for and with?

C & K: Blue Shadows.

C: And Jerry Jerry again because it's so fun.

B: I'd like to have whatever band Perry Farrel is in right now opening for me.

Who would they join up with?

C: I'd like to join up with Bono from U2. Perhaps we could play some music.

ED: I'd like to do a gig with G.G. Allen because he's dead. Have his decomposed body on stage.

B: I'd like to be in XTC so that I could convince Andy Partridge to start touring live again.

C: I'm playing with the band of my dreams right now.

K: Aw, that was my answer.

Plans for a video:

C: We just wrote away to this guy. He lives in the forest.

K: With the fairies and the elves.

C: We wrote to him and said he could get us a government grant. I don't know if we got it or not. It was for "Doctor Tomorrow."

Memorable live performances:

C: The Edmonton rat show. It was a dream.

K: The Red Barn in Sycamoose.

C: We got reviewed for the Edmonton show and they seem to remember it a little differently than I do. They said we dressed in Grunge fashion and that Cathy was the glue. I was adequate. Kim was strangely subdued. They were doing Ed's thoughts. It was drum ...I hit good.

And now: closing comments from the Vinaigrettes:

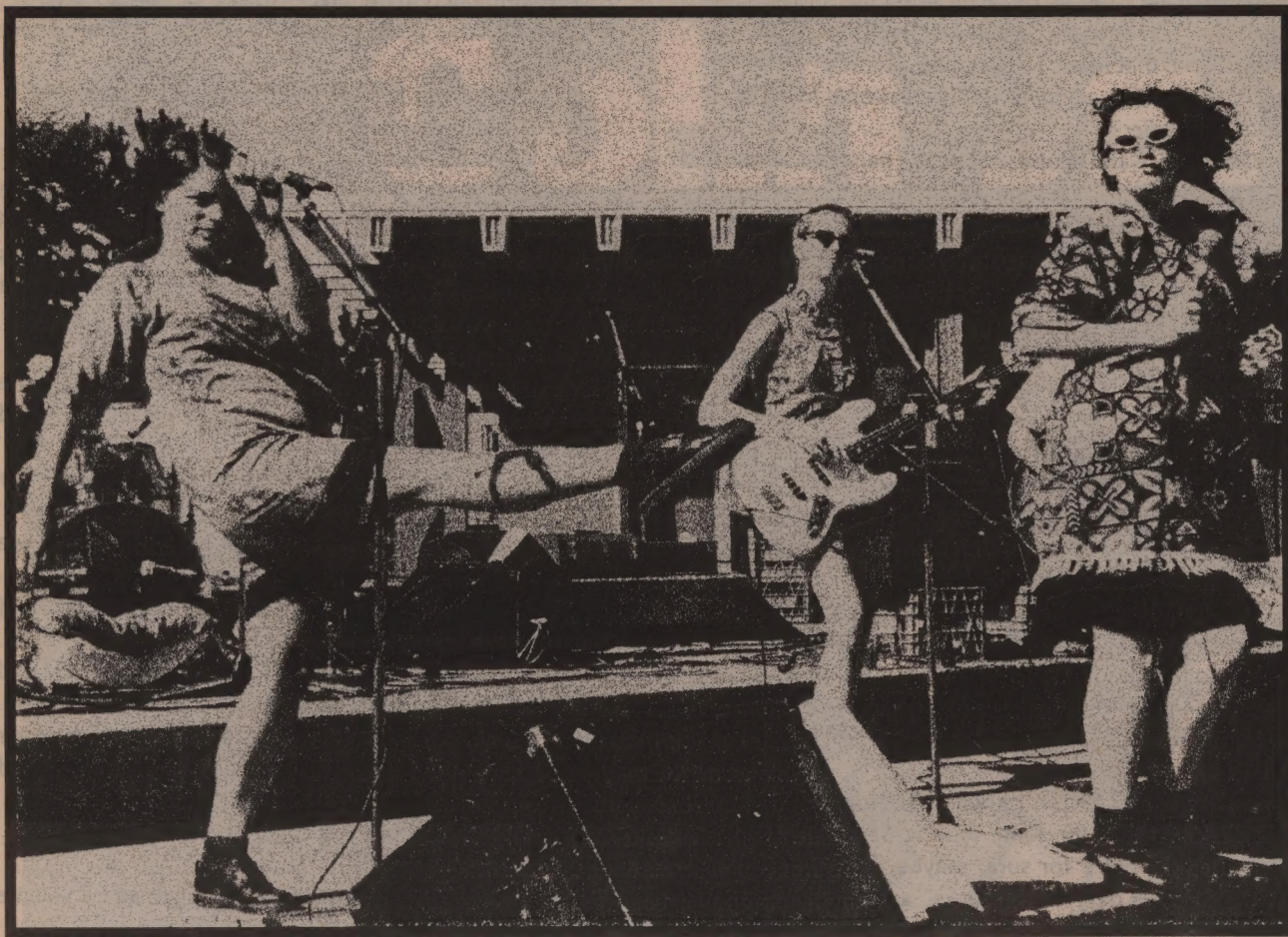
B: Buy Vinaigrettes products.

E: Go away. Your dog is dead.

BROCK: Clear out, the cows were coming in.

C: (terrified expression emerges on her face.)

K: Thank you and goodnight.



Tell Offbeat About:

How the Vinaigrettes formed:

CAROLYN: Bridget formed the band.

BRIDGET: I was attending University and I vaguely knew these two people. I was in the same English class and there were these two chicks that hated each other named Kerry McCauley and Pesto. They knew of a woman by the name of Kim Stewart and the four of us decided to form a rock band based on our influences of Ford Pier, Jerry Jerry And The Sons of Rhythm Orchestra, and Sibelius.

KIM: You're forgetting Shankar.

B: And Shankar. Although people started comparing us

C: April. We're going to Montreal. It's starting March 29th in Edmonton. We only have five shows.

K: We need lots of recuperation between acts.

C: (The tour is) Not definite. It's not all final. Pretty much though.

K: We still have no way of getting there.

C: We do so.

K: Where?

C: That Van in the forest.

K: What Van in the forest?

C: There's a Van in the forest.

E: The one owned by the little people.

C: It's seven hundred bucks.

Hey, check out the Vinaigrettes at Harpo's on March 11, 1994 when they will be opening for Furnace Face. ▲



Facepuller

Interview by Keith Powell

are one of Vancouver's loudest bands. M.E.A.T. magazine, of all things, gave a reasonably accurate description of the band in saying that they are a mix of Voivod and Helmet, but they forgot to mention Facepuller's obvious roots in the punk scene. If you missed their show at Harpo's back in December, don't worry; they should be back in town again before the summer. The Facepuller Brothers are Brent Facepuller, bass and vocals; Ian Facepuller, guitar; and Brad Facepuller, drums.

OFFBEAT: Can you give a BRIEF history of the band?

Ian: We started in November 1990 and recorded our first single six weeks later on January 4 and 5 1991, so it was out in time for our first gig at the old Arts Club Theater in Vancouver, which is now a parking lot, and just kept belching out songs.

OFFBEAT: How did you come up with the name "Facepuller?" They're not two words you'd normally find together.

Brent: Well, it's like being in front of a sand blaster going at 11 or in a windtunnel-

Brad: All I recall is Brent phoning me at work saying "What do you think of the name 'Facepuller'" and I just started howling.

OFFBEAT: How did three laid back guys end up playing such harsh music?

Brent: Nobody can figure that out.

Brad: We get that question a lot. People that are familiar with the band but don't know us say "I thought you'd be scary and angst filled," and whatever. And we'd like to let the people of Alberta know that we are nice friendly people

OFFBEAT: Why?

Brad: A certain critic doesn't think so. We got a review from Calgary that totally balded us saying that we completely destroyed his image of Vancouver. He thought everybody in Vancouver is happy and laid back.

Brent: It says in the review "Why did these guys have to spoil things for me," or something like that. But because there's only three of us, the surface tension is pretty low. Ian's the only one who flips out from time to time so we just have to commit him and get his lithium levels sorted out.

OFFBEAT: Have you had a lot of problems for being so loud? Like you (Ian) playing through two amplifiers for example.

Brad: Ask some of the soundmen. They sometimes have problem with it. The soundman isn't at ease unless he has complete manipulative control over every level coming off the stage. He wants it so if he brings down the fader for the guitar, then you will hear no guitar. And because Brent's and Ian's amps are so loud, they have to bring up the drums and vocals so they'll match the amplifiers. So it's not like he's manipulating us, we're manipulating him.

Brent(proudly): Ian has 92 linear inches of speakers and I've got 60 linear inches.

OFFBEAT: Let's talk about the Drew Barrymore thing.

Brad: She loves us.

Brent: Plus we're apparently quite popular among segments of the Hollywood Brat Pack. It's pretty funny.

Brad: It all started with the "Amy Fisher Story." What they did was for this one scene they needed sort of an urban backdrop so they took down around 10 of these huge 11"x17" posters we had for this one gig where our

name was emblazoned right across the page. And in the backdrop of the shot you can see 10 very clearly focused Facepuller posters.

Brent: Yeah, go rent it. It's on video now.

Brad: It's exactly one hour and thirty minutes into the tape so you can speed sport it through.

Brent: We sent her an album and some stuff.

OFFBEAT: Did you hear back from her?

Brent: No. But I tracked down her agent and sent it to her personally, so I know she's got it, but she hasn't responded.

(Talk goes into how they "infiltrated" the music biz)

Brad: We sabotaged the Parliamentary proceedings on TV. We were taping a local cable show called "Soundproof" for Shaw cable and at the time we were taping it, their sister station in Victoria was broadcasting the Parliament proceedings live and somehow the signal got interrupted and we cut into their broadcast.

Brent: And we only heard about it from people who saw it, we didn't see it ourselves. Why they were watching the Parliamentary channel is beyond me.

OFFBEAT: Have you been approached by any big labels at all?

Brad: Yes.

Brent: A grand total of nine. But it was all situations where A&R people contact you and there's so many people involved in decision making and stuff that nothing ever gets done. But you can pump a lot of these people for names and places and addresses, so if you don't get a record deal, you can get contacts and stuff.

Brad: We've actually had three contracts put in front of us wanting us to sign.

OFFBEAT: What kind of labels?

Brad: Majors and major independents.

Brent: We've also had situations where we've written back to these A&R guys and chewed their ass out because they were being stupid. We got all these letters of apology back and we may publish them someday in our future book, tentatively titled "The Anatomy of Noise: A Historical Perspective of Facepuller." (Laughter)

OFFBEAT: You didn't take any though.

Brent: You should see the thing! They're ridiculous. For instance, we know of a situation right now of a band who's locked into a three album deal with a label that's probably going to frustrate them. And I feel sorry for these guys. It all comes down to that "U" word again: "U-nits", and you lose that music for art's sake attitude.

OFFBEAT: Is there anything you want people to know about Facepuller?

Brent: We want people, especially bands to know that we love playing all ages shows because that's where the most honest situation is at in the music scene. As far as playing bar shows, there's a substantial amount of money flowing around and I just don't like seeing bands get burned all the time. It all boils down to that a band will play for peanuts when they should be getting paid a lot more fairly. I'm not even talking about gouging. I'm talking about being paid fairly. A band like us is stirring enough shit about bands standing up for their rights and for themselves that I think we're making a difference. I know of one booking agency that has gone from paying opening acts who are supporting tours up from 75 bucks to 200 bucks, which is a big step.

Brad: There was a press thing a couple of months ago about people writing letters to the editor that were complaining about clubs that were getting away with burning bands because they know they can get away with paying bands 50 bucks, meanwhile they do \$10,000 in bar sales.

Brent: We've gotten phone calls from "Business X" asking us to open for some touring band. We've had it happen to us twice for sure, maybe three times, where they go, "We'll pay you 75 bucks" and you know they're charging 8 or 10 bucks at the door and you know the place

is going to be packed, so we just said forget it. We had to turn down shows where we could've made pretty good money, but we had to turn it down on principle, that's just the way it was. Now these same people that were offering us 75 bucks are offering us 200.

OFFBEAT: How's the new CD doing?

Brent: Put it this way, Keith. It entered the National Chart at number 15. [It's since moved to number 8 -Keith]

Brad: Top 5 in Ontario, number one in London. But that's just based on airplay.

Brent: It gives you the idea that it's not a bad record. We like it quite a bit. It's more thoughtful than our first album, I think.

Brad: It definitely shows growth. From the time we recorded our first CD we had all the songs written in six weeks. And this CD is after two years. We've hit more of a stride as a band and we're able to play off each other's style a lot more.

OFFBEAT: What else do you want to talk about?

Ian: We have a new video and EP coming ut.

Brent: Tell him about the EP.

Ian: We have six songs recorded and ready to go, it just has to be mastered.

Brad: Could be coming out on 10" vinyl.

Brent: It sounds pretty good. I would consider it a return to punk rock basics and monster grooves. There's a good mix of both.

OFFBEAT: Plug the new video.

Brad: All the filming's done, it just needs to be edited.

Brent: Our videos have been on Power 30, Indie Street and City Limits. Plus we've been on regular rotation wedged between Bobby Brown and Megadeth. Oh yah, we're also having some tracks come out on some snowboarding videos.

Ian: They're really, really, really great. They're called "See No Evil, Hear No Evil, Speak No Evil."

Brent: It's us with Snuff, Consolidated, Suicidal Tendencies, Paw, Rattle Rosters, Red Sugar, Mighty Bosstones and all sorts of other bands. There's lots of pro riders and some cool amateurs, too.

OFFBEAT: What's been the personal highlight of the band's history?

Brent: For me it was the time we got picked in the Top 10 indie vid's for 1992. That was a personal fave. We did what we intended to do: pull it off in a DIY fashion and yet achieve the same goals as some bands who had to sell out big time.

Brad: Seeing our first single spinning on the turntable.

Brent: That was a heavy experience.

Ian: When that girl pulled down my pants in Victoria.

Brad: Oh Yeah! Ian had taken off his pants and all he had on were these white boxers with little red hearts all over them and some girl ran on stage when his back was turned and yanked them down. I laughed so hard I almost fell off my drum stool.

OFFBEAT: What about a low light?

Brad: Getting dorked around by certain big time promoters in town, who told us we had a gig and then said we didn't.

Brent: Was that when we were supposed to open for Helmet?

Brad: Yeah. And the promoter in question told us we might be playing 'till the day of the show.

Brent: Also when I fell through the stage in West Vancouver up to my crotch in plywood was pretty funny. The stage was constructed on loose pieces of plywood and the vibrations from my amp made them come apart. We've had some pretty scary things happen at some of our shows, too. We've had some guy blow an eardrum, and another person had their first epileptic seizure.

OFFBEAT: That sort of thing could give you guys a reputation!

Brent: It had nothing to do with us, it wasn't a volume issue at all, it just happened.

OFFBEAT: Any last comments?

Brent: I just want to say that we have a lot of friends, we don't have any enemies. We've had some weird run-ins with people, but we hold no grudge, we just don't work with those people again, simple as that.

Ian: The band that doesn't come back.

Brent: That's right! Facepuller: The Band That Doesn't Come Back. (laughs) ▲





ARTIST	TITLE	LABEL
Anders Ekholm	Abash	Dragon
Andy Laverne	Double Standard	Triloka
Art Farmer-Phil Konitz	W/ Joe Carter	Stash
Bela Fleck	Three Flew Over The Cuckoo's Nest	Warner
Big Rude Jake	Butane Fumes and Bad Cologne	Spanky
Bosse Broberg	West of The Moon	Dragon
Bucky Pizzarelli	Solo Flight	Stash
Canadian All Stars	European Concert	Sackville
Chick Corea	Paint The World	GRP
Dave McMurdo	Different Paths	Sackville
Dave Young-Phil Dwyer	Fables and Dreams	Justin Time
David Linhart	The Chanticleer Sessions	Unison Audio
Diana Krall	Stepping Out	Justin Time
Duncan Hopkins	Le Rouge	Counterpoint
Elise Einarsdotter	Senses	Caprice
Ella Fitzgerald	Original Decca Recordings Part 2	GRP
Garbo's Hat	Face The Music	Word of Mouth
Hal Galper	Tippin'	Concord
Herbie Spanier	Anthology 1962-1993	Justin Time
Jan Allan	Sweet and Lovely	Dragon
Jane Ira Bloom	Art and Aviation	Arabesque
Joe Pass	My Song	Telarc
Joe Rocisana	The Shape I'm In	Landmark
John Sharp	Better Than Dreams	Reference
Joshua Breakstone	Walk Don't Run	Evidence
Keith Ingham	The Mauve Decades	Sackville
Kieran Overs	Shape Shift	Unity
Moe Koffman	The Moe Koffman Collection	Duke Street
Nick Brignola	Tribute to Gerry Mulligan	Stash
Nils Lindberg	Melody In Blue	Dragon
Oliver Jones	Just 88	Justin Time
Oscar Peterson	Encore at the Blue Note	Telarc Jazz
Robert Hurst	Robert Hurst Presents	DIW/Columbia
Robin Shier	Suburban Grave	Unity
Rune Gustafson	Rune Gustafson	Eagle
Sal Mosca	A Concert	Jazz Records
Steve Holt	Catwalk	Sackville
Tony Bennett	Steppin' Out	Columbia
Vic Juris	For The Music	Jazzpoint

Jazz is heard weekdays from 5 - 8 pm and on Sundays at 1:30 - 3:00 pm, and 6-10 pm on CFUV FM 102, Cable 104.3

Folk'n New Releases

Artist	Title	Label
The Chieftains	<i>The Celtic Harp</i>	RCA
Danny Collet	<i>Louisiana Swamp Cats</i>	Flying Fish
Stephen Fearing	<i>The Assassin's Apprentice</i>	True North
Four Men & a Dog	<i>Shifting Gravel</i>	Topic
Gord's Rumble	<i>Harborn Songs</i>	First Stone
Penny Lang	<i>ain't life sweet</i>	Ind.
Su-Chong Lim	<i>Golden Mountain</i>	Aural
Mulhaire, Connolly & Coen	<i>Warming Up</i>	Green Linnet
Sheila Ryan	<i>Down by the Glenside</i>	Melodeon
Various	<i>The Folk Collection</i>	Topic

Folk can be heard six days a week from 8am to 10am Monday to Saturday on CFUV FM 102/cable 104.3.

RAP PLAYLIST

ARTIST	TITLE	LABEL
DAS EFX	<i>Straight Up Sewaside</i>	Eastwest
Kurious	<i>A Constipated Monkey</i>	Columbia
Terminator X	<i>It All Comes Down To The</i>	Ral/Chaos/Columbia
Del the Funky Homosapien	<i>No Need for Alarm</i>	Electra
DAS EFX	<i>Straight up Sewaside</i>	Eastwest
K.R.S. ONE	<i>Sound of the Police / 12"</i>	Jive
Volume 10	<i>Pistol Grip Pump / 12"</i>	immortal
The Wascals	<i>Hard Rhymes / 12"</i>	Brass Recordings
Funk Master Plex	<i>It's Yours '93</i>	Wreck
Poor Righteous Teachers	<i>Black Business</i>	Profile
Black Moon	<i>Enta Da Stage</i>	Wreck
Spice 1	<i>187 He Wrote</i>	Jive
Ghetto Children	<i>Monologues & Soliloquys</i>	Independant
Sinsemilla	<i>1101 / The Demo</i>	Independant

Courtesy of Spittin' Rhymes, the dopest in beats, heard every Saturday night from 10:00 pm - midnight on CFUV FM 102 / Cable 104.3, Victoria's BEST radio.

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 LIVE PERFORMANCES, POETRY, INTERVIEWS, REVIEWS AND
 HIGHLIGHTS OF THE MARCH.

monday

6 am ROCK: *Monday Sickness.* For those of you who don't feel well rested after the weekend we offer you... Monday Sickness. An exercise in patience which, when applied liberally with copious amounts of caffiene, is guaranteed to get you up. With your hosts, Ben & Andre.

8 am FOLK: with Randy and Luke.

10 am CLASSICAL: Rising from the deep dark dungeons of CFUV the Phantom will be live and in spirit bringing your musical phantasies to life.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: with hosts Bill Tate and Dean Mallons.

1 pm GAY/LESBIAN: *This Way Out.* (Syndicated) The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews, and features.

1:30 pm PUBLIC AFFAIRS: *Into the Streets!* In these times of legal bullets fired by corporate machine-guns we can only take power and go into the streets!

2 pm NEW MUSIC: *New Album Review* Carl Jensen brings you the newest of the new.

3 pm ROCK: *The Punk Mum Show.* Michele is doing the school thang so I'm doing the music thang so bear with me. Alternates with Kristeen and Erica.

5 pm JAZZ: *Footprints* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. From the "Alligator Crawl" of Armstrong to the "Giant Steps" of Coltrane. This 3 hour program will favour those artists who fit Lester Young's dictum - "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays, starting at 5pm. That's 9:30 for those of you in Heart's Content.

8 pm CENTRAL AMERICAN: *Centro America Al Dia.* (Bilingual) News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9 pm WOMEN IN MUSIC: *Beating Time.* Victoria's only show on women and their music. We promise the unusual, irreverent, political sweet and sour.

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11 pm ROCK: *The Strange Case of Dr. Druggly Dougy and Mr. Drugless Douglas.* The many personalities of Doug strive to entertain you, or at least himself. (Sorry, two Dougs just weren't enough for us...) Prepare for a Doug overdose. Alternates with *The War Measures Act*. Don't let the bastards grind you down. Revolutionary non-corporate punk from everywhere, plus interviews.

1 am LATE NIGHT: *Peeing in the Bathtub.* Don't worry, bed-wetting is not a sign of unconscious turmoil, it's only the music you listen to. (Rubber sheets are still on sale at the cafeteria.) Alternates with *Two Dougs*.

3 am GUMBO: *The Emergency MNRV Broadcasting System.* Yes! Yes! Yes! Join hosts PK and Rory Tate for an evening of fine song and dance. No, that wasn't it. An evening of fine dining. No ... ahh ... forward Mr. Sulu! I see spots! er...Spock! What is happening here? We're howling for the crew's sexist blood. At least we will always have Mr. Cohen.

tuesday

6 am ROCK: Come sing with Don Olive and friends.

8 am FOLK: *Ode to Ani.* We remember folk's political roots and foot-stompin' drive. The revolution is just a folk show away!

10 am CLASSICAL: *Just Say Nono.* Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *VIPIRG Media Watch.* Live from the Bureau of Public Secrets! Censored News and other official lies with interviews and updates on what the hell is going on right now.

1 pm FOLK: *Mediterranean Music.* Presenting music from most Mediterranean countries: Arabic, flamenco, Greek, Corsican & more. Tune in to the music of passion!

2 pm PUBLIC AFFAIRS: *The Earth Chronicles* A multi-part series of narrationless documentaries about the Earth and the Canadian environment. Listen as activists talk about important features of their part of Canada and How they work to protect it.

3 pm ROCK: *Sassy Elspeth Luvmitten* spins power pop et al to rock your world. Alternates with *Don't Call Me Stupid Show*. Hold onto your Jockeys, Rita and Paulo fill your afternoon with just the right blend of stuff, nonsense, and music we've never heard before. All this and our iron-clad, no-chunk guarantee.

5 pm JAZZ: *Caravan* with Ron Rounds. 90 minutes of Jazz and the influence of jazz in other musics.

Mar 1: John Zorn's *Cobra*

6:30 pm JAZZ: *Jumpin' in Jazz.* With host Noel Greenwood, presenting a survey of the early era of jazz.

8 pm YOUTH: *Swivel Chair-Prime Time Public Affairs.* CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Out on the Waves.* Locally produced gay and lesbian programming that features an eclectic mix of news, issues and music.

9 pm 20TH CENTURY COMPOSITION: *Infrequency.* Host Donald Lebland feature an eclectic mix that could include Laurie Anderson, the Kronos Quartet, Charles Mingus, Astor Piazzolla, Kurt Weill or John Zorn; composers and improvisers who stretch the boundaries of 20th century "serious" music.

10:30 pm ROCK: *Punk and a Healthy*

FM 102

CFUV

CABLE
FM 104.3

DIAL T

Mind. Don your face mask and wander through the forest of corruption with Polevaulter and the Laughing Ohmu until they stumble into a particularly thick cloud of miasma. Alternates with *Rock with Steve*.

12:30 am LATE NIGHT: *Freak Show.* It sucks and so does Anus! But hey, what can you do? Alternates with *The Lowriders Hour*- we're loud, obnoxious, and extremely vile-you'll love us.

3 am GUMBO: With host Keith Powell.

wednesday

6 am ROCK: *The "I'm Not Your Maid" Show.* A conglomeration of aural paraphernalia guaranteed to please or displease every person inhabiting the Earth.

8 am FOLK: Hosts Ken and Randy play an eclectic blend of local and other folk music, stressing a balance of gender, social/personal, and vocal/instrumental music.

10 am CLASSICAL: With host Andrea Schwam.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: With hosts Jana G. and Sandra Smith.

1 pm DISCUSSION: *Alternate Views* (Syndicated) Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch. See ad this page about acquiring tapes and transcripts.

Mar 2: Noam Chomsky: *The Clinton Vision*

Mar 9: Manning Marable: *Race, Education and Multiculturalism*

Mar 16: Julianne Malveaux: *Economic Justice* (Martin Luther King)

Mar 23: Cornel West: *Race Matters*

Mar 30: Ken Silvestein: *Media Reporting in the Third World*

2 pm PUBLIC AFFAIRS: *Common Ground* (Syndicated). Interviews with highly-placed experts from many fields highlight the examination of international affairs and events. Produced by the Stanley Foundation.

2:30 pm EVENTS: *Only in Victoria.* Scene ventage from past, present, and future local bands. None too small, some too great. Interviews, spotlights, blatant name dropping, blasts from the local past. Tune in to host Master Slave. All local bands are welcome. Send us your best. Alternates with *CFUV Presents*, profiling upcoming events presented by CFUV.

3 pm ROCK: *Your Brain on Radio.* Interviews, reviews and requests. Phone Jenny @ 721-8700.

5 pm JAZZ: *Straight No Chaser.* If you like bop, hard bop, aging baby boomers, pontification, or why the CD will never succeed, then tune in and listen. In between the monologues you will get musical interludes of startling beauty. Really. Nabil Fawzi and Luigi Fucotti take it away on alternate Wednesdays.

8 pm RHYTHM & BLUES: *Let the Good Times Roll.* A survey of classic blues & rhythm, and lots of new releases.

10:30 pm ROCK: *I Got a Big Blue Moon On My Forehead and I Like It!*

12:30 am LATE NIGHT: *Knowledge Show Or Noknowledge Show.* Listen and learn or the more plausible listen and forget all facts.

3 am GUMBO: With host Psyche

thursday

6 am ROCK: *The Anthony James Peckover Show,* featuring Anthony James Peckover (with speech writer and photographer).

8 am FOLK: *Folkin' Around* with Keith Malcolm features 2 special segments for the kids called *Malcolm To My Neighbourhood*. Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: with host Stephen Ellis.

noon CFUV MAGAZINE News Weather Sports

12:15 pm PUBLIC AFFAIRS: *UVSS Magazine.* Keep abreast of the goings on at the University of Victoria and issues important to students. Alternates with Richard Carlson.

1 pm SPORTS: *Sports in the Stoplight.* CFUV's veteran sports director, West Mundy, presents a show interesting to more than just the sports junkie crowd. He won't back away from controversy and will present a varied sort of format. Listen and give it a try; you won't be bored.

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour.* Eric Leblanc presents one hour of the best of "Let The Good Times Roll"-mostly repeats.

3 pm ROCK: *Pop-O-Pie Planet.* Come experience the moronic lyrics and simple rhythms that are the essence of the best Rock 'n Roll

5 pm JAZZ: *Jive at Five and Sound Excursions* alternate with *Something Else*. Arnold Van Klaveren kicks off the night with two hours of straight ahead jazz on *Jive at Five* while Jim Fliczuk's *Sound Excursions* takes over at 7pm with a mix of jazz from rag time to no time. Alternates with *Something Else* with Tom Adams presenting three hours of hard, new and free bop.

8 pm ELECTRONIC: *Earmials.* Electronic and experimental music and sounds with Brian Lunger and Agustin Luviano Cordero.

10:30 pm ROCK: *The Best Pringle Pageant We've Ever Had* alternates with *Into the Snake Pit*. Think of us as Regis and Kathie-Lee go to hell, accompanied by a heavy soundtrack where we talk pleasantries, perogies and power chords.

12:30 am LATE NIGHT: More fun than biting your lip. Better for you than appendicitis. The only show that is guaranteed All Nude All the Time. Stay up late. Clap along. Join host Chris Johns for two and a half hours of music, mimes, and mayhem.

3 am GUMBO: With host Lisa Klassen.

friday

6 am ROCK: *Spot the Loony.* Relive the fulfilled days of your wastrel youth with those two irascible young malcontents Matt & Mike. "Truth? Feh! We eat truth!"

8 am FOLK: *Acoustic Creek* with Tracy Summers. You'll hear everything and anything, from Celtic to African with the occasional lively local musician. Alternates with Amanda Hefflefinger.

10 am CLASSICAL: Franz Schubert and Anton Bruckner are arguably the two greatest 19th century Austrian composers. Over the next three months Deryk brings you a series of programs coupling the complete numbered symphonies of Bruckner with chamber music masterpieces by Schubert.

LIES

REQUESTS



721-8700

Mar 4: Schubert: String quartet in G, D.887. Busch Quartet (recorded 1938); Bruckner: Symphony #0 in D minor. Concertgebouw/Bernard Haitink (1966)

Mar 11: Schubert: Piano Trio in B flat, D.898. Alfred Cortot, Jacques Thibaud, Pablo Casals (1926); Bruckner: Symphony #1 in C minor (Linz version). Berlin PO/Eugen Jochum (1965)

Mar 18: Schubert: String Quintet, D.966. Hollywood Quartet(1950); Bruckner: Symphony #2 in C minor (Hass edition). Concertgebouw/ Bernard Haitink (1965)

Mar 25: Schubert: Fantasia in C, D.934. Adolf Busch, Rudolf Serkin (1931); Bruckner: Symphony #3 in D minor (1877 version). Staatskapelle Orchestra Dresden/Guiseppi Sinopoli (1990)

noon CFUV MAGAZINE News Weather Sports
12:15 pm PUBLIC AFFAIRS: *Arts & Addiction.* The Victoria arts scene, theatre, gallery, writers and more. Alternates with *UVSS Magazine.* Keep abreast of the goings on at University of Victoria, and issues important to students.

1 pm ARTS MAGAZINE: *Artlet.* Sexually transmitted VU's amongst two consenting, rotating sections.

1:30 pm LITERARY: *Random Frequency.* Poetry, prose, drama or whatever we decide to create.

2 pm PUBLIC AFFAIRS: W.A.R. with Chenee and Silva. WAR is the sound of freedom for those voices who have been silenced.

3 pm ROCK: Join the Crustmaster Murray A. The music is hard, fast and sweet, with just a twist of lemon. Put down that bowl of goo - follow the breadcrumb trail into the forest... the *Carnival of Crust* is waiting for you. Alternates.

5 pm JAZZ: *Pushing the Envelope.* Host Ian Cochran concentrates on avant-garde and contemporary sounds. Guaranteed 98.6% bop free! Alternates with *Eclectic Jazz Show.* From acoustic solos to electric ensembles, host Rod McCrimmon brings you three hours of accessible jazz.

8 pm ROCK: *Anything But Dead Air.* Chuck's crazed. Destruction Family's demented. Tune in turn on, turn up. Virtual reality of the third kind. Alternates with *Chuck Wagon.*

9 pm ROCK/WORLDBEAT: *Disciples Of Dr. Demento.* Merry stinkin' christmas, metal hounds and punk rockers! Yaa! Finally a dialtales writeup!-We aren't dead! Ya! Alternates with *Eclectic Roots.* Reggae, world beat, african and more. Airs March 11 & 25.

10:30 pm ROCK: *Winnie Wincent Invasion* Twice a month , your hostess with the mostess, Maxine "Someone Left the Cake Out in the Rain" Smolkin asks the musical question "Would you like some cheese with that high -pitched nasal whine?" Includes excerpts from celeb advice books, Runaways worship, crazy group conversations, selections from KISS rock opera The Elder, filler word tallies, cognitive distortions, a hint of kelp, lite metal, and fast-paced Neon Rider-style drama. Alternates with *Escape Velocity.* Enjoy the inter-spatial sonic manipulations of *Escape Velocity.* A free fall of transient oscillations for maximum cranial agitation, deluging your ears with some of the latest intelligent technological music. And other scary stuff.

12:30 am LATE NIGHT: *Mixed*

Metaphor, every other Friday, 12:30 - 6 am, with George Hodge; 30+ minute sets (intro, guitar, trippy, rock, country folk, international, bluesy, jazz) individually warped for you. Alternates with *A river of voices and song.* Once a month at this time.

3 am GUMBO: *A Faint Tinge of Brain* with Lisadistic "No, this is not a metal show. I.chew on woo, play with other people's pens and go poddy

saturday

6 am ROCK: *Spot the Loony.*

8 am FOLK/ROCK: *Radio Arcadia.* Arcadia: a pastoral ideal. radio: a box with a bunch of sounds emanating from tiny critters. hosted by k2 anon. and randall steam skiff. music to graze by. sporadic editions of the *jean dubuffet* primer explore the infinite folk franchise while aiming to render culture innocuous. illegitimi non carborundum.

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews, and poems in Finnish.

11 am FRANCAIS: *Les Melomanes.* Host Patrick will make you listen to all aspects of French music (rap, rock alternative, hardcore, Quebecois, jazz) when you listen to Les Melomanes.

1 pm DUTCH: *Holland Calling.* Host Jack Brouwer of Radio Netherlands International presents a program in Dutch and English for the Dutch community.

2 pm PLAYLIST: *Playlist Salad.* Only the finest musical ingredients get mixed by the rotating hosts.

4 pm ARTIST PROFILE: *Labelled and Shelled* brings you a variety of thematic specials.

Mar 5: *Native Voice:* Native music, hardhitting politics & issues with Bird.

Mar 12: *John Zorn Extravaganza:* To celebrate Zorn's March 10th concert, Lance and Yvette will bring you 2 hours of Music from this composer/cover-artist/thrash-jazz-assassin extraordinaire!

Mar 19: *Dumela Africa!*: Sounds of Morocco featuring Hassan Hakmoun and Zahar

Mar 26: *Rosettes and Raspberries:* Deryk Barker and Martin Monkman review the latest classical releases.

6 pm REGGAE: *Alive and Dread.* Victoria's only source for the roots rocking sounds of Reggae and African music. With hosts Rankin' Rob, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion.* The latest and greatest dance, with Jane, or Kim & Volker.

10 pm RAP: *Spittin' Rhymes.* Host M.C. Degree keeps your radio bumpin' to the thumpin' sounds around.

12 am GARAGE: *Garage Grooves.* Whoa daddy-O! Dig this groovy crawl through the crypts of fuzz! Every week, Amazing Larry brings you brand new 60s punk from around the world, as well as a variety of "old" garage stompers. Don't be a square...tune in!

1 am LATE NIGHT: *Anarchist Cafe.* What's to be done? Throw a stone, throw another, raise a fist, wear a mask, paint a slogan, steal the files, strike a blow, hold a meeting, strike a chord, slip the noose... listen to the Anarchist Cafe for seditious fun with John-Henry and Amanda as we subvert the dominant

paradigm and move ourselves towards revolution of the mind and body. Really! It could change your life.

3 am GUMBO: *LoungeWorld.* Suck back that fatty and allow *LoungeWorld* the pleasure of navigating you into the future of muzak. Internationally acclaimed sensual ambient grooves for a good shag. Alternates.

sunday

6 am ECLECTIC: *Progress is Measured By How Much We Lose.* A musical metaphor for a dying planet-intellectual approach, spontaneous format, explosive Edge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

9 am JAPANESE: Asako and Noayo invite you to tune in to the sound of contemporary Japan. (And to their famous "One-point Japanese lesson!")

10 am POLISH: Grzegorz Gawronski, Ursula Zelinski and Ewa Caputa present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: *Italian Broadcasting System.* Music and news with Don Sforza and Giovanna Greco.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America.* Hosts Miguel Alvarenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 pm JAZZ: *Guitar Jazz.* Host Joe Scarfone looks at the world of jazz guitar. Also, catch Joe's Garage featuring local players.

3 pm WOMEN'S ISSUES: *Women on Air.* Feminist voices speaking out. Music, news and interviews from the week past, our air time turns up the volume on different women's noisy silences. Call CFUV 721-8702 with your messages or events.

4 pm MAGAZINE: *From the Blackside.* A program of easy R&B, with interviews and guests from the Black Side, with your host, Jonathan Johnson.

5 pm AUDIO SOUNDSCAPE: *?Frame?*

everything dying. everything going down. everything falling. everything crumbling. everything over. everything clawing. everything thirsty. everything crippled. everything emptied. everything spoilt. everything silenced. everything soothing. everything lying. everything burning. everything opting out. everything ruined. everything soiled. everything canned. everything busted. evrything worn. everything baffled. everything nothing. everything.

6 pm JAZZ: *In the Mood.* A program of jazz in the broadest sense of the word with your host BJ, a dedicated fan of the genre (you're absolutely right if you guessed the initials stand for Beatnik and Java).

8 pm JAZZ: *Peter Lovric's Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

10 pm ROCK/FOLK/ECLECTIC: *Fish Show.* Facing a future too far-fetched to be feasible with upendedop-eyed cocktismism, the Fish Show faces front face first on the floor. Hoopla! Oink! Oink! Join the Rielistes.

3 am GUMBO: Untamed music from the wild kingdom. ▲

Lies of Our Times

A magazine to correct the record published nine months a year



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a magazine of media criticism

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SPECIALTY & MULTILINGUAL PROGRAMS

ACTIVISM: Into the Streets! Uprising in the streets, dancing on the radio. An action-oriented public affairs show with interviews, news, reviews. **MON. 1:30 - 2 pm**

ARTIST PROFILES: Labeled and Shelved. In depth insight into local and international musicians and styles. It just might be your favourite artist/music featured this week so tune in. **SAT. 4 - 6 pm**

ARTS: Artlet is a four part look at the arts both locally and globally. **FRI. 1 - 1:30 pm**

BLUES & GOSPEL: Rollin' 'n' Tumblin' Eric Leblanc presents two back-to-back 30 minute profiles on major blues artists or labels. **THURS. 2 - 3 pm**

DANCE: Perpetual Motion. High energy rhythms don't necessarily mean the latest dance hit. **SAT. 9 - 10 pm**

DISCUSSION: Alternate Views. (syndicated). An alternative view of our world through diverse topics of relevance. Host David Barsamian. **WED. 1 - 2 pm**

ELECTRONIC: Earmeals. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Agustin Luviano-Cordero. **THURS. 8 - 10:30 pm**

ENVIRONMENTAL: The Earth Chronicles. A nationally syndicated series about our Earth, the Canadian environment, and how you can learn to protect it. **TUES. 2-3pm**

EVENTS: Only in Victoria / CFUV Presents. Local music or whoever comes to visit our town. **WED. 2:30 - 3 pm**

FOLK: Mediterranean Music. A survey of Greek, Arabic, gypsy, French, Italian, & Spanish folk music, in French. **TUES. 1-2 pm**

GARAGE: Garage Grooves. A show dedicated to the 60's garage punk sound. It's groovy...dig it! **SAT. 12 pm - 1 am**

GAY/LESBIAN: Out on the Waves. Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community - with humour. **TUES. 8:30 - 9 pm**

GAY/LESBIAN: This Way Out (syndicated). This news magazine from San Francisco focuses on lesbian and gay issues. **MON. 1 - 1:30 pm**

LITERARY: Random Frequency. Poetry, prose, and drama, brought to you by UVic creative writing students. **FRI. 1:30 - 2 pm**

MAGAZINE: From the Blackside. Program of easy R&B, interviews and guests. **SUN. 4 - 5 pm**

MOVIE REVIEWS: Flickering Cinecisms. CFUV's movie connoisseur, James Vitti, reviews movies on the screen and on the shelf. Heard three times daily.

NEW MUSIC: New Album Review. New stuff. This and that. From here and there. Every week. No kidding! **MON. 2 - 3 pm**

NEWS: If you want to hear a different slant on the news, slow insanity, commentary with the sports reprobates, and accurate Environment Canada weather, this is your cup of tea. **WEEKDAYS noon - 12:15 pm**

PLAYLIST: Playlist Salad. A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. **SAT. 2 - 4 pm**

PUBLIC AFFAIRS: Magazine Show. A variety of hosts bring you in-depth coverage of local and international issues. **SAT. 2 - 4 pm**

PUBLIC AFFAIRS: Swivel Chair. Underground debate, alternative views and live interview. **TUES. 9 - 9:30 pm**

RAP: Spittin' Rhymes. A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. **SAT. 10 - midnight**

REGGAE: Alive & Dread. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every **SAT. 6 - 9 pm**

RHYTHM & BLUES: Let the Good Times Roll. "The world's greatest D.J." (Monday, Times Colonist), Eric LeBlanc, surveys Black R&B n' gospel. **WED. 8 - 10:30 pm**

SOUNDSCAPE: ?Frame? A show for Peter. **SUN. 5 - 6 pm**

SPORTS: Sports in the Spotlight. A look at amateur and professional sports. **THURS. 1 - 2 pm**

20TH CENTURY COMPOSERS: Infrequency. An eclectic survey of personalities and styles in 20th century composition. **TUES. 9 - 10:30 pm**

WOMEN IN MUSIC: Beating Time. Surprise, surprise. There are women in the music industry too. Explore **MON. 9 - 11 pm**

WOMEN'S ISSUES: Women on Air. Public affairs concerning women. **SUN. 3 - 4 pm**

YOUTH: S.A.Y. W.H.A.T. (Socially Aware Youth With Healthy Attitudes Today). Join Victoria's youth as they hit the airwaves. Local, national and international issues get the shakedown on this program produced and engineered by youth for youth (and the unsuspecting adult). **TUES. 8 - 8:30 pm**

CENTRAL AMERICAN: Centro America Al Dia. A bilingual show filled with local and international features on the news, politics and culture of Central America. **MON. 8 - 9 pm**

DUTCH: Holland Calling. From Radio Netherlands. In Dutch and English. **SAT. 1-2 pm**

FINNISH: Soitellaan. Finnish music, ranging from popular modern music to folk and classical music. Finnish nostalgia. News in Finnish language. Interviews, poems etc. in Finnish language. **SAT. 10 - 11 am**

FRENCH: Les Melomanes. Yves presents different facets of French culture. **SAT. 11 am - 1 pm**

ITALIAN: Italian Broadcasting System. Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. **SUN. 11 am - 12:30 pm**

JAPANESE: The sound of contemporary Japan. **SAT. 9 - 10 am**

LATIN-AMERICAN: Postales Musicales de Latino America. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bilingual program. **SUN. 12:30 - 1:30 pm**

POLISH: Ursula Zelinski presents an hour of news and music from Poland. **SUN. 10 - 11 am**

Art is not slaughtering the beast for a feast, but shearing its fur for a snack. Artists believe we are improvable, worth improving, and that they're the ones to do it. In other words, their motivation is ignorance and vanity. That, or wealth and recognition. Not only is the latter worthless and despicable, but supporting it is no less so. The former-not necessarily worthless and despicable in themselves-in this instance are; whether the artist is self-consciously vain and ignorant or not. Ignorance and vanity are not dogmatically condemnable or praise-worthy in themselves. Besides, unconditional praise and condemnation are the same thing : nothing.

No less in art than everything else, the closest one can get to succeeding-breaking even-is not accomplished by calling things different names. Art shows us up for what we are, but this too has become part of the malady: artists today insist exclusively on the shit- by embellishing, half-truthing, and manufacturing. In short : lying; thereby accomplishing the same tiresome end : nothing. This is again blindness to the fact that anything ending in reward isn't worth doing.

A clear illustration of this is school. Here, any sincere pursuit is squashed; albeit the majority of pursuits are insipid selfish and false. Nowhere is wisdom more self-proclaimed, and absent. Nowhere is pettiness and closed-mindedness so emphatically glorified at the cost of the very thing it claims to be. Knowledge and its accumulation are in no way synonymous with wisdom. Knowledge has become a tedious prescribed joke. Diplomas themselves are medals pinned to the corpse, to compare with the medals of fellow corpses; corpses that marry corpses and spew forth more; corpses which aren't only a waste of life but an abuse of it.

Art-returning here briefly to the point- is the corpse with the niftiest hair.

When art suffocates in its own puke, society soon follows suit and not a minute to soon. Society is its own deffest foe; usually by being its own greatest fan. Our present society is so nauseatingly pathetic that it threatens to become the world's society of choice. By choice I mean- in the strictest American sense of the world-mandatory.

But just what is this society which effortlessly goes global, absorbing everything it smothers , retaining all the while its homogeny? -It is like the disease which lives off the immune system until the patient finally dies of heart failure or a head cold.

One soon realizes , granted one can muster even a glimpse, that the religious lunatics are right: the end is nigh. Of course the religious lunatics have had a major hand in this end. They'd be out of business without it, and a business is all it is; albeit a vile whoring backstabbing one.

Still, the real question remains: how many death-rattles can this corpse of ours have? If the glimpse is any indication, too many. This isn't to say the rattle isn't at times entertaining (often painfully so) but merely to get on with it. Because the real tragedy isn't that we're on our last leg, but that we have all day. ▲

ROCK PLAYLIST

LW TW CAN Artist

Title

Label

2	1	The Breeders	Last Splash
4	2	* Corky And The Juice Pigs	Corky And The Juice Pigs
5	3	The Dead Milkmen	Not Richard, But Dick
1	4	* cub	Betti-Cola
9	5	Urge Overkill	Saturation
10	6	+ Mickey Christ	Dead
19	7	Seaweed	Four
6	8	Mudhoney	Five Dollar Bob's Mock Cooter Stew
9		Swervedriver	Mezcal Head
8	10	Tom Waits	The Black Rider
25	11	* Shuffle Demons	Extra Crispy
12		+ Crush	7 Teeth
11	13	* Bootsauce	Sleeping Bootie
30	14	* Ginger	Ginger
15		Wild Strawberries	Grace
16		* The Welfare Starlets	Underground
17		* Look People	Crazy Eggs
16	18	Blondie	Blonde and Beyond
19		Popsicle	Under the Influence
23	20	* Eric's Trip	Love Tara
21		Various Artists	Philadelphia
32	22	Drop Nineteens	National Coma
23		Kate Bush	The Red Shoes
36	24	Bestkissersintheworld	Been There
25		Zenigeva	Desire For Agony
22	26	Matthew Sweet	Devil With The Green Eyes
42	27	* Skydiggers	Just Over this Mountain
28		* Black Boot Trio	A Ponyride
29		The Afgan Whigs	Gentlemen
30		* Papillomas	Parka
31		Alcohol Funnycar	Time to Make the Donuts
37	32	Mekons	I (Heart) Mekons
27	33	* The Lowest of the Low	Shakespeare
34		The Oblivious	America
28	35	The Clash	Super Black Market Clash
36		Tripping Daisy	Bill
38	37	Buzzcocks	trade test transmissions
7	38	Bad Religion	Recipe For Hate
39		* The Local Rabbits	The Super Duper EP
40		Babe the Blue Ox	Je M'Appelle Babe
41		Various Artists	Tommy 7"
42		Godstar	Sleeper
43		Adickdid	Adickdid
17	44	Therapy?	Hats Off To the Insane
45		Various	Judgement Night
21	46	Iron Maiden	Live at Donington
47		Chris Knox	Meat
48		+ Dementia Theatre	Blotch
49		* Sineater	Duncecap 7"
50		Frightwig	Wild Women Never Die

* Denotes Canadian content † Denotes Victorian content

Let The Good Times Roll

PLAYLIST

Artist Title Label

Mickey Baker	Rock The Sock	Bear Family
R.L. Burnside	Too Bad Jim	Fat Possum
Aron Burton	Past, Present and Future	Earwig
Wynona Carr	Jump Jack Jump!	Specialty
Johnny Copeland	Flyin' High	Polygram
Boozoo Chavis	Boozoo, That's Who	Rounder
Clifton Chenier	Live! At Long Beach/San Francisco	Arhoolie
Walter Davis	First Recordings (1930-32)	JSP
John DeLafosse	Blues Stay Away From Me	Rounder
Fats Domino	Out of New Orleans (8cd box)	Bear Family
Edsels	Rama Lama Ding Dong	Relic
Willie Egan	Come On	Relic
Guitar Shorty	Topsy Turvy	Black Top
Flamingoes	I'll Be Home	Charly
Lightnin' Hopkins	Lightnin'	Arhoolie
Lightnin' Hopkins	Houston Bound (Fire Recordings)	Relic
Camille Howard	Rock Me Daddy -V.1	Specialty
Big Jack Johnson	The Oil Man	Earwig
Blind Willie Johnson	The Complete (2cd)	Sony
Smiley Lewis	Shame, Shame, Shame (4cd box)	Bear Family
Memphis Jug Band	Volume 3	JSP
Moonglows	Blue Velvet (2cd box)	MCA
Old Friends	Edwards/Slim/Jones/Red/Horton	Earwig
Orioles	Jubilee Recordings (6cd)	Bear Family
Lloyd Price	Heavy Dreams -V.2	Specialty
Shells	Acappella	Juke Box
Various Artists	Acappella - Camelots/Chessmen	Relic
Various Artists	Bad, Bad Whiskey	Fantasy
Various Artists	Celebrating... of Don Covay	Shanachie
Various Artists	Complete Stax/Volt Soul Singles 2	Fantasy
Various Artists	Golden Era of Doo-Wops -Holiday	Relic
Various Artists	Golden Era of Doo-Wops -Onyx	Relic
Various Artists	Golden Era of Doo-Wops -Parrot	Relic
Various Artists	Golden Era of Doo-Wops -Vita	Relic
Various Artists	Golden Era of Doo-Wops -Whirlin'	Relic
Various Artists	Okeh R&B Story (3cd)	Sony
Various Artists	Raging Harlem Hit Parade V.2	Relic

Let the Good Times Roll can be heard every Wednesday evening from 8-10:30 pm on CFUV fm 102, Victoria's only Blues programming.



Live & Loud

Mahones, More
December 8, 1993
Harpo's

The first time I saw The Mahones was at a bar called Mexi's Creeque Alley in Ottawa a couple of birthdays ago. This girl I had a heavy crush on caught me off guard by asking me out to a show they were playing. Then she stood me up. Feeling the pangs of self-pity, I sat at the bar drinking beer after beer watching the door to see if she'd walk in. By the time the Mahones started I had given up and was thoroughly depressed. But by the time they finished I felt, damn it, I felt good. Every time they've played since then I've made a point of checking them out. Such is the case of their recent show at Harpo's.

Uh, I know it's not cool to slag local bands but I really did not like More. Some of their music was okay, and the musicianship, especially their bass player, was good, but their singer really got on my nerves. Everything about the man screamed PEARL JAM and his stage antics amounted to little more than "Hey! Look At Me!" type posturing. But to be fair, the bulk of the audience appeared to be there for them, and a lot of people seemed to enjoy their set so I guess my opinion means shit.

During the break I offered local straight-edge hero Tony Galuza a beer. He wasn't impressed.

A noticeable amount of people left by the time the Mahones started playing. The Mahones are the quintessential Celtic bar band with their sound lying somewhere between The Pogues and The Dubliners. But as their set progressed they seemed to gradually drain of energy and enthusiasm. I figured at first that they were pissed that the biggest reception they got was for their version of "If I Should Fall From Grace With God." But after their set finished with a half-hearted Replacements cover I turned around and saw why they looked like they just wanted to get the hell out of there. There was like only ten people left in the place! What the fuck!

Keith Powell

Andromeda
January 11th
Harpo's

The Bad Boys of Dance." "The Kings of Acidtronic." Intrigued, I dragged my cousin out of his bachelor closet and we went to check them out. Andromeda played their version of electronic dance to a small mix of people, and an even smaller number of fans. They were a welcome relief from the opening act, which consisted of a rhythmless techno-DJ banging at his keyboard while his partner, sporting a red clown wig and a blanket thrown over his shoulders, jigged and threw garbage around the stage. Very forgettable, thank jeezus.

Andromeda put on a more bearable show, with slide projector, props, interpretive dancers, and the keyboardist had a really cool housedress on. The highlight of their repertoire was "Disinfect my Heart" - "Scrub, scour / I've been contaminated by you / Cometizing myself / Scrubbing myself with ammonia and lye." By the end of the set, between the keyboardist's dog collar and the singer's Scandals-speaker-dancer moves, I had certainly got my fill of "alternative." Call me jaded, call me a cynic, heck call me AI - but these two need more grit, less rhyming couplets and maybe some body fluids on something before they'll be considered the "Bad Boys of Dance." Leslie-Anne Jones

Ani Difrancio
January 25th, 1994
Newcombe Theatre

Tension was high on January 25th at the foot of Government St. Difrancio's concert was sold out and there were dozens of diehards still hankering for tickets. Ani and Andy's baggage had been "misplaced" at the airport that afternoon—things were running a little behind schedule. Organizers seemed uptight and frantic: the evening so many were looking forward to didn't run as smoothly as it should have.

But leave it to Ani: even in her foulest mood she is witty, biting and admirable. When the poor fellow in the back asked her to please tell everyone to stop dancing and sit down, Ani wryly suggested that they "start a fucking riot". Everyone hooted and hollered, and although they supported the idea, no one in the audience did it. A fucking shame, considering it would have vented some frustration!

Ani offered other ways to smash the system, recounting her own personal experiences with "being fucked over". Her stories ignite us. The way she perceives things is exactly how we would want to perceive them, if only we had her guts.

Many of the evening's songs were slow, ballad-tunes, earlier stuff; unfortunately, the sound system couldn't handle her powerful, from-the-gut vocals. This made for creative dancing from the crowd at the front (especially by the bald-headed babe with the 'nice do'), but her rocking rants were sorely missed. It was a different kind of Ani that evening: angry, yet together, obviously upset, but determined to "go on with the show".

If anything besides an evening of inspiration and unique music, Ani's 1994 appearance made the strains, stresses and fuck-ups that even a great singer/songwriter has to endure very apparent to the audience. Ani handles these violations as she does all the other ones she sings about: with humour, sharp wit, and compassion. We commend her for her honesty and strength to tolerate such shit.

Hopefully her encounters with poor organization and the airport in Victoria haven't left a sour taste in her outspoken mouth and she will grant her ever-growing group of admirers another intimate evening of empowerment and sweet music. Peggy Abbott and Anita Zaenker

Cardiff Reefers
Feb. 8, 1994
Harpo's

Sunshine and laughter filled the hearts of an almost capacity crowd at Harpo's to welcome back the infamous "Morning Glory"; San Diego's hottest Reggae/ska band, the Cardiff Reefers.

As they took the stage, the electricity in the air mounted in preparation for a reggae induced high. Melendez, Hale, and Peter Todd raged in harmony while trumpet player Gary Otake and drummer Andrew Rosales kept up an unstoppable rhythm section.

The crowd responded to material from both albums by filling the dance floor, not stopping until the festivities were over. In particular, the Reefers rendition of Steve Miller's classic hit, "The Joker," propelled the revelers into a frenzy of gyrating madness. Other incredible classics such as "Only That Girl", "Fugitive", and "Hemp" were served up on the scrumptious three-set menu, which lasted for over four hours.

By shows end, the consensus in the room was that of complete satisfaction and rejuvenation.

CFUV's presentation of the Cardiff Reefers was well worth the seven dollar cover charge. Great show, see ya soon!

Maury Schull & Andrew Mowat

Dick Dale
February 4, 1994
Harpo's

Stop me if I tend to rely on superlatives throughout this review, but Dick Dale demands superlatives, as anyone who witnessed his February fourth Harpo's gig will doubtless tell you. Dick was a tad late taking to the stage and had to patiently run a quick sound check, but once Dick was saddled up there was no doubt that he was set to stun. Just one number in, the crowd had the impression that Dick would deliver, and deliver Dick did, then he effortlessly turned it up a notch and a half.

From screaming instrumentals with titles like "Nitro" and "Shredded Heat" through classic pieces like "Fever" and "Pipeline" Dick navigated the surf genre like the thirty year veteran he is. From the word go the audience lapped it all up: they were there to see the leading proponent of a near extinct style, what they got was the

living, fire-breathing, incarnation of that genre. Dick never learned to sing (does anyone care?), he'd rather provide us with information about his guitars, then rip through another of his textbook surf instrumentals. Techheads were delighted with Dick's retro rig; a vintage Strat played upside down and backwards, strung with 14 through 60 gauge strings (metalheads go with the less challenging 9 through 42 set). The stage was also littered with classic Fender amps as well as Dick's secret weapon, an outboard Fender reverb unit (for that Wet Dick tone). Simply stated, the man is the progenitor, he crystallized a crucial page of Californian culture for an appreciative audience. A folded request passed to the stage perhaps summed it all up, it simply read "come back". As Dick hasn't toured in a couple decades, I'd recommend you rush out and purchase his latest thrill-a-second Hightone release, *Tribal Thunder*; it should satiate any surf fan for all eternity, or until Dick returns. Too bad the 90's aren't the 60's, Dick would be recognized as the cultural icon he obviously is, and we'd all proudly proclaim ourselves Dickheads.

Brian Pareis ▲

MUSICPIRACY: THE STUDY OF NEURAL ENSLAVEMENT

Part I.
by Eraser-X.

Enjoying that music that you are listening to? There are certain circles that wish it to remain that way, and in fact, actively ensure that their interests are perpetuated. It was first brought to the press's attention just over a year ago when a gentleman known only to be the name of "Irving" presented papers that he assured would blow the lid off of an intergalactic conspiracy, involving individuals of significant importance.

Our first meeting was in a smoke-filled cafe. Disguised and speaking only with the aid of a speech modulator, he revealed the first piece of evidence that would start a spiral of twisted events. He shoved a pile of torn and dirty papers in my direction, claiming it would explain the first part of his story. Saying only that it was "all in the notes," he began to clutch his head and rasped that we must meet elsewhere. We arranged to meet 15 minutes later, and two blocks down. When I arrived for the exchange, I found Irving lying in a pool of blood, neural matter slowing dissolving in his hair. Of course, this death never made the news.

The papers contained a shadowy history, spanning over 10,000 years. the

notes contained omissions and scribbles with references to other books and people. the most complete section began in 1756 with the birth of a baby to named Johannes Chrysostomus Wolfgangus Theophilus, better recognized as Wolfgang Amadeus Mozart. It is well known that this musical genius was fed from the cradle music and its art. However, the more interesting in this story was a gentleman always at the side of Mozart, but always in the shadows, Phygimus Tulmond (affectionately known as "Higgy" to Wolfgang.) It is around this gentleman that the mystery revolves. The papers make clear that Tulmond was the liaison for a group, yet unnamed, that had plans for Mozart. These plans had a diabolical nature.

The papers proposed that Mozart, while brilliant with music, did not alone compose his works, but were produced by a factory of "musical silversmiths," of which Mozart was the figurehead. Tulmond had made a deal with Mozart's father, Leopold, before Mozart's conception: if a son was produced, in return for full control over the boy's life and thoughts, Tulmond would assure Leopold of his son's unprecedented success.

Musicpiracy cont'd pg. 13 ►

"The Peaceful Little Army Surplus Store"

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Huevos Rancheros

"Hey, We're Not A Surf Band"

After drinking the magic potion in the brown bottle, Brent fell into a deep deep slumber. His subconscious took him to Gameshowland, where he was assured of winning every gameshow because he was the only contestant. Brent looked to his left and was startled to see a sobbing piece of foam rubber toast being comforted by Guy Smiley. Brent turned to Guy and asked, "Am I on Sesame Street?" Suddenly, harsh lights were glaring down on Brent and the theme song to 'This Is Your Life!' was playing. "Yes, you are on Sesame Street, Brent Cooper of the Huevos Rancheros, and THIS IS YOUR LIFE!!!!", Guy screamed.

By Moe Hawk and Alice D.

(The sad, sweet music of a lone violin.)

GUY: Do you remember a group that kicked you out before you went on to find fame and fortune with the Huevos Rancheros? Well, here they are...

(A bunch of ragged muppets carrying musical instruments walk on stage.)

A MUPPET MUSICIAN: Brent, you're a goof. Get out of our band.

A GROUP OF MUPPET MUSICIANS: Huevos Rancheros are sloppy. They can't be any good.

GUY: But they won't be saying that of you now! And wait! Here's another blast from the past...

(Some green garbage bags, long Johns, and red high top sneakers enter.)

BRENT: No, no, it can't be!

GUY: Yes! It's the costumes you wore when you performed in Band Warz '91! You fellows had swelled heads and decided to throw the contest by being goofy! And here are the clothing items that helped you earn your place as Wild Card finalists!

(Brent and the long Johns hug.)

GUY: What's that? Why, it's music!

(The studio is filled with strains of a three-piece instrumental punkish surfish band.)

BRENT: No, no, it can't be!

GUY: Why, it's a sample from your first EP, Huevosaurus! And do you recognize this voice?

BOOMING FROM THE SPEAKERS: It's

not fun to wake up in the morning with a hangover and clean the beer off your drums.

BRENT: Oh my God, oh my God! It's Ritchie!

GUY: Yes, that's right! Your drummer and good pal Ritchie Lazarowich!

(Ritchie enters and gives Brent a chuck on the shoulder.)

GUY: But who's this?

(A smug magazine with legs enters.)

MAGAZINE: I'm Alternative Press, and it's been written in my alterna-bible pages that Huevos Rancheros are a bona fide punk band. A favorable mention in our publication is any band's ticket to success.

Just as Brent begins to find Guy's incessant exclamatory remarks and AP's self-righteous banter annoying, they suddenly vanish and he finds himself before a wall of television sets. As he looks for the remote, Alex Tribeck comes up and shakes his hand heartily, while the Jeopardy theme song plays in the background.

ALEX: Now, let's meet our next Jeopardy contestant. Why don't you tell our audience a little bit about yourself, Brent Cooper.

BRENT: I'm the guitarist for an instrumental punk (not surf) band from Calgary, Alberta. My friends and I started it so we could see shows for free and get lots of free beer, but we've actually become quite successful. I work in a button factory to supplement my measly musician's income.

ALEX: Thank you, Brent. Now, let's take a look at our categories: Fun, Jobs, Influences, and Labels.

BRENT: I'll take fun for \$200, Alex.

ALEX: The best show that the Huevos Rancheros played so far.

BRENT: CBGB's, opening for the Rollins Band. We tell people it was, anyways. We had to go on first, then there were a few bands that were really awful... but heck, it sounds good.

ALEX: Could you please phrase your response in a question form, and please, just the question this time.

BRENT: Sure as hell wasn't Highwood.

ALEX: I'm sorry, that was not the question we were looking for. We're also going to have to subtract \$200 from your total score as you neglected to phrase your reply in the form of a question again. That will bring your total to \$-200. The board is yours, Brent.

BRENT: Um, I'll take Jobs for \$200, Alex.

ALEX: Member of Huevos Rancheros who works in a hat factory and plays bass.

BRENT: Who is Graham Evans?

ALEX: Good show, Brent. You answered in standard Jeopardy form and you've broken even. Pick again.

BRENT: I'll take jobs for \$1000.

ALEX: The drummer works in this kind of factory.

BRENT: He makes those things that go on the ends of shoelaces, what are they called? Squiggles? Something like that...

ALEX: I'm sorry, that was our buzzer signalling the end of the allotted time to answer a question. The answer you were looking for is "What is a floodlebinde factory?" One thousand dollars will be subtracted from your total. On to the next category.

BRENT: I'll try labels for \$200, please Alex.

ALEX: The musical style applicable to bands like Huevos Rancheros and the Ventures.

BRENT: We're not a surf band! We play some surf songs, but Metallica plays some acoustic songs... does that make them a folk band?

ALEX: Once again, I'll have to remind you to phrase your response in question form and to control your outbursts. We'll have to take \$200 off of your score.

BRENT: I'll take labels for \$400.

ALEX: This band got stuck with a name they made up to be goofy.

BRENT: Who is Huevos Rancheros?

ALEX: You've finally answered properly. Congratulations. That will bring your score up to \$-800. You have control of the board.

BRENT: I'll take labels for \$1000, please.

ALEX: You've hit our daily double. You can wager as much as you like on this question.

BRENT: I'll wager \$500.

ALEX: Oh, wait a minute. You don't have any money to wager. Too bad. Next category.

BRENT: I'll take Influences for \$200.

ALEX: Your personal hair god.

BRENT: Who is Ritchie?

ALEX: Correct. Your score is now \$-600

and you have control of the board.

BRENT: I'll take Influences for \$600.

ALEX: This Calgary band named after an automobile was influenced by the Huevos Rancheros.

BRENT: The El Caminos. One look, one listen, it's obvious.

ALEX: You didn't phrase that in question form, and that brings your total down to \$-1200. Now it's time for Final Jeopardy. Write down your question on the card in front of you. And the answer is: the three influences who have contributed to shaping the unique sound of the Huevos Rancheros.

(The Jeopardy theme song filters through the studio)

BRENT: I put the Ramones, Link Wray and... Donny Wahlberg.

ALEX: Brent, two out of three just isn't good enough. We were looking for Link Wray, the Ramones and either The Ventures or Jimmy Page. Why can't you just respond in question form? Is it that hard?

Brent gets up and leaves the studio, holding back tears at Alex's harsh words. He wanders the maze of hallways, lost and lonely and wanting his guitar. As he meanders by Studio #6246, Chuck Woolery, infamous and well-dressed host of the Dating Game reaches out and grabs him. "Quick, get in here. Bachelors #1, 2, and 3 are all afflicted with a mysterious ailment and we need a contestant for Buffy Sue to probe with pointless and humiliating questions."

Brent is whisked behind a barrier where he can see neither Chuck nor the source of the raspy, sex-kitten voice asking him questions. He is pleased to note that he is once again the only contestant.

BUFFY SUE: Rumour has it that you're somewhat of a guitar god. How did you get this legendary status?

BRENT: You gotta remember that god spelled backward is dog. I was just lucky enough to be in a few good bands. I'm really not that wonderful.

BUFFY SUE: Ooooooh, I love a modest guy; I also like a sensitive one. Do you write poetry?

BRENT: All the time. I keep a constant journal. Everyday I write in it.

BUFFY SUE: Your band is called the Huevos Rancheros. Which part of the Mexican dish would you like to be?

BRENT: Well, my favourite part is the salsa, but I'd like to be the tortilla.

BUFFY SUE: So you kind of hold the band together? You're the foundation?

BRENT: Uh, no, I'm just kind of doughy.

CHUCK: So, beautiful Buffy Sue, we only have one bachelor, but who do you choose?

BUFFY SUE: I choose Brent! (squeals with glee)

Just as Brent gets up to step from behind the concealing barrier and take Buffy Sue in his arms so they can continue their lives together in eternal bliss, the studio set vanishes with a barely audible "poft".

The roar of the fanatically applauding audience is replaced by the obnoxious beeping of his alarm clock. ▲

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MAR LISTINGS

fr sat 4/5 • People Playing Music

sun 6 • The Itals (from Jamaica)

mon 7 • Huevos Rancheros & Pigment Vehicle

tues 8 • Hopping Penguins

wed 9 • Jr. Gone Wild

thur 10 • Moist & Gypsyland

fri 11 • Furnaceface & Vinaigrettes

sat 12 • The Odds & More

sun 13 • Junkhouse & Out of Nowhere

mon 14 • Varga & Non-conviction

tues 15 • Best Kissers in the World & Sweetwater

wed 16 • Sattalites (reggae dance party)

thur 17 • Northern Junk (St Patrick's Day)

Q 100 PRESENTS

fr 18/19 • The Stouters

sun 20 • Victoria Marimba Ensemble

mon 21 • Buck Pets & Unix & Gus

tues 22 • Oyster Band & Stone Whistle

wed 23 • Ellen McIlwaine

thur 24 • Seaweed

fr 25/26 • Ginger

sun 27 • Arthur Lee & Love & Zumpano

mon 28 • Chune & House of Large & Sixes & Knapsack

tues 29 • Dash Rip Rock

wed 30 • Free Trade (VJS presents)

thur 31 • The Look People & Rail T.E.C.

April 1/2 • The Lowest of the Low



Interview with The Mighty Mighty Bosstones by Ben Holt

If there is one thing I've learned over the last three years in Victoria it's that there is NOTHING relaxing about returning to Vancouver. Not that the city's high caffeine intake somehow brushes off on me (I drink too much coffee already), it's just that I always have far too much planned. When we (the other being my roommate who was supposed to help write this, but didn't and therefore doesn't deserve mention) heard about The Mighty Mighty Bosstones playing the Town Pump back on January 19th we had to go, and take our "While in Vancouver Must-Do Shopping List" with us.

It IS possible to leave the Student Union Building at 12:30 and still make the 1:00 sailing, but it is impossible to visit Mountain Equipment Co-op (traditional must-do for us when we venture to the mainland) and two North Shore bike shops before a 5:00 interview. Whoops! We'll blame that on the accident that tied up traffic on Lion's Gate bridge.

When we finally made it to the Town Pump the eight guys who make up the Bosstones were just finishing up some other interviews so we got to talk to Dickie Barrett, the lead singer/lyricist, and Joe Gittleman, the bassist. The band has been on the road pretty steady since *Don't Know How to Party* came out just under a year ago, checking out Europe and most recently L.A., San Francisco, and Seattle. Vancouver was their lone Canadian date before they headed south again.

Despite being on the road almost constantly the guys have a pretty upbeat outlook, as Dickie explains, "I mean, we're in Europe, you get off the plane and you're excited. Something you're doing allows you to go to foreign countries." According to Joe, "I'm paid to travel and drink free beer." I have to agree, it sounds like a lifestyle I could enjoy.

We asked Dickie about their ska influences — "We listen to all of it, you know, we listen to a lot of stuff. We consider what we make Bosstone's music, not ska music. We're trying to invent something and not copy what's already been done by someone else, I mean, but we are influenced. We have a tendency to steal things. Thieves is what we are."

Everybody's got to be though don't they, to some degree? (Two cents worth from that roommate that's not getting mentioned)

Dickie: "Sure, why not? Just don't get caught. No, we have a love and admiration for ska music, but we have a love and admiration for a lot of different types of music."

Don't Know How to Party seems a little more hard-core than the earlier albums like say, Devil's Night Out.

Dickie: "I thought *Devil's Night Out* was pretty hard-core. I think I have a weird perspective on the way the records are. WE make them and we don't think 'ok you guys, let's make a more ska record' you know, we make Bosstones records. Some of the songs seemed to lend themselves to a tougher attack, and that's what we did, but then there's still softer songs on the album."

looked at a lot of labels and a lot of labels looked at us and we were offered more money from other labels, but we said, you know, we have to keep our creative freedom. We have to be allowed to do things the way we've always been doing it. We don't need, you know, some record company weasel with a cigar and a cheap suit saying 'You guys gotta do it this way. Lose the plaid, ska sucks, you'll never make it. Grunge, grunge is big. Play grunge music. We want the Seattle sound, but we want it from Boston.' So we couldn't use that and other companies were saying 'No, no, we're not gonna fuck with you,' but it was a real trust thing and Mercury, our label now, gave us a really good impression and so far so good. We're very happy, they don't fuck with us, they allow us to make the records we want to make, and they take what they said they were going to take and give us what they said they were going to give us. Which is great. If Taang! did that we'd still be with Taang! today."

You're sleeping indoors?

Dickie: "We're indoors, yeah. I've got a nice little apartment now, and heat. But you've got to understand that's as a result of successful touring though. That's how we pay ourselves. Enough belly-aching, we're as happy as clams. Back in Boston clams are the happiest little creatures. The chowder industry is booming."

On every Bosstones album you'll find a horned bulldog, so we asked the guys why.

Dickie: "We wanted, like, a tough symbol."

A Winston Churchill type thing?

Joe: "We actually wanted to use Winston Churchill, but we just couldn't clear it through the legal...The Winston Churchill Foundation wanted no part of us. You know, it's just a tough cool looking animal so we used it. That or a googly-eyed ferret, a goofy ferret."

As for the future, the band's heading south to Mexico to play with Fishbone.

Dickie: "We love Fishbone. We're hooking up with them in Tijuana in about a week. Yeah, we're doing about ten or fifteen shows with them in Texas, Memphis, New Orleans. We've played with them before, we played with them over in Europe. It was great, we're great friends with them. It's a good show when the two bands get together."

We asked Dickie about the chances of seeing them on the island in the future, "I used to be in a band called Gang Green, we went to Victoria. It was a speed metal hard-core band. Yeah, they sucked." (Actually one of the bigger Boston hard-core bands). "I think I've got a few letters from kids in Victoria. What's it like?"

We explained how, despite the snow-heads and flower counts, it's a pretty cool place. Who knows, maybe we'll see them in the future. ▲

THE MIGHTY MIGHTY BossTones

Their last two albums: *Ska-Core, the Devil and More* and *Don't Know How to Party* have come out on Mercury Records following their major label signing. Before that they were on Taang! Records, so we asked a bit about their indie experience with Taang!

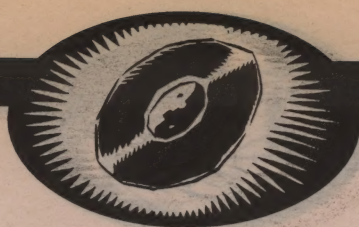
What's Taang! Records like? They've got quite a few bands signed.

Dickie: "Yeah, they've got a lot of really good artists that they've ripped off. We always wanted to remain on an independent label. The whole rock and roll and you know, beast, machinery, major label thing didn't appeal to us and it didn't properly lend itself to what we wanted to do, but to be in a travelling band, you know, things have to be fair. Money was being made, it's not like we wanted to rape an independent label or our fans. We never planned on getting rich, but they were getting rich and all we wanted was enough money to continue living indoors."

Joe: "Which was just our fair share. We could have actually lived with less than what we deserved."

Dickie: "But we were getting nothing. We were getting zero, so along with winter, Boston winters are really cold, and with winter coming along and a lot of us really hungry we made a decision to go to a major label which was probably the toughest decision we ever made as a band. You know, it could be that we get tagged with a sell-out label, or we get tagged as 'They don't care they're just trying to make the money,' but we





Discussion



Slow Loris
Untitled
Chemical Sound/Cargo

It is refreshing to know that the music industry is finally recognizing a form of alternative rock normally ignored. This instrumental-only CD is devoid of bubble gum vocals; only the odd banter of an insane voice can be heard near the end, mixed well into the background. This is modern alternative mood music; destined, perhaps, to be piped into the elevators and supermarkets of our old age.

The musicians on this album are definitely competent. However, a technical display this is not, but rather an emotional meditation. The music travels through several moods: hard and angry, soft and fluid, with jazz and classical influences seeping in here and there. Just when you think the sound is heading towards the stereotypical, an odd instrument, rhythm, or chord will relieve the stress. In the epic first piece, a trumpet, then bagpipe solo do much to enhance the tempo and style dynamics. The watercolour-wash artwork

on the insert is cool. The only complaint I have is that the CD is too short. A mere three songs, although long, leave me longing.

Whether you're sitting around with a few friends, doing homework, or working on your latest macrame project, Slow Loris is worth listening to. *Denver Nixon*

Chixdiggitt Humped Independent

Teen punk is as good a label as any. Fun sounds for dumb people? Dumb sounds for fun people? Cool sounds for moms and humping? Whatever, it grooves. Although I think Chixdiggitt's real forte is the their live show, headlined by funny and charismatic lead singer/guitarist KJ Jansen, they do manage to capture a lot of that energy on this four-song cassette release.

The music is pretty simple and straight forward punk. There isn't anything here startling or new, but fortunately that doesn't take away from the fun. Large dollops of humour are a big part of Chixdiggitt's lyrical appeal, and that eternal teenage obsession, sex, provides the source material. "I Wanna Hump You" takes the straight ahead approach to courtship. Sample lyric: "I wanna hump you/the best chick in the mall". "Where's Your Mom?", about a guy who is more interested in his girlfriend's mom than in his girlfriend, can't help but raise a smile in even the most sexually constipated celibate. "HIV" is the odd track out in this collection. A little more musically ambitious, with a herky-jerky sort of rhythm, it tackles the AIDS crisis, but doesn't really tackle anything. "HIV is

killing me/is killing me/HIV," doesn't really strike me as meaningful. Nevertheless, I can't decide whether this is the most interesting song here, or just annoying. I'm leaning towards the latter.

I like Hump. It's fun, it's energetic, it's gotta good dance and you can beat to it. *Magnus Thyvold*

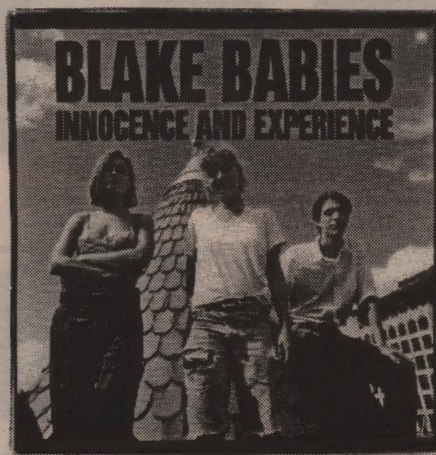
The Irish Descendants Look to the Sea WEA

A very popular draw in their home province of Newfoundland and on the East Coast in general, the Irish Descendants appear to be on their way to national fame. There is nothing exceedingly different or outstanding about their sound; however, they belt out their lusty Celtic tunes with such precision and conviction that everyone is won over.

It's hard to imagine lead vocalist Con O'Brien doing anything else in life other than fronting a Celtic band. His voice is rich and powerful and full of East Coast soul. All four members of the group contribute vocally and, when singing all together, it's a mighty sound indeed. And what good would a group calling itself the Irish Descendants be if it didn't have some hot fiddling and mandolin work happening?

This release contains a mix of traditional sounding instrumentals, including three original jigs by fiddle and bazouki player D'Arcy Broderick, as well as more pop oriented ballads. The first cut on the album "Rollin' of the Sea" is now used in the Newfoundland tourist commercial which is being shown all over North America. Other interesting tunes include "Useta Lover" (a bawdy pub song which unabashedly fails all tests of political correctness) and the lament for the disappearance of the whales: "Last of the Great Whales." Several of the ballads, such as "Last of the Great Whales" are almost epic in scope. The addition of strings and accordion fill out this cut with a moody undertone.

If you're looking for a little "atmosphere" for your St. Patrick's Day festivities, you couldn't go wrong by including The Irish Descendants. You'll be singing these tunes for days after you've heard them. *Ken Newel*



Blake Babies
Innocence and Experience
Mammoth

This is a collection of old singles and demo versions of Blake Babies' songs from 1986-1990. The main selling points behind this is that Juliana Hatfield was a main player in the band and that alterna-hunk Evan Dando was a Blake Baby for a brief period after The Lemonheads' initial break up. If you're familiar with Juliana Hatfield's material, then you have the idea about what this sounds like. It's quirky, melodic with not an REM lick in sight. It's easy to be taken in by this and once you hear it you won't get enough. Even if you don't like "college rock" you should look into this because its charm and strong songwriting will impress the hell out of you. It did for me and I HATE college rock. *Keith Powell*

Mark Lanegan Whiskey For The Holy Ghost Sub Pop

Mark Lanegan has one of those deep, brooding, raspy voices that lays bare the most intimate, dusty corners of his tortured soul in such a manner that compels me to laugh my ass off. With his ever-so-photogenic mane of unkempt hair and dangling cigarette, Lanegan is my bet for *Spin* magazine's next "Artist of the Year", an honour which in the past has been awarded to Anthony Kiedis's left bicep. This is perfect testimony to the American obsession with elevating uncharismatic, sulky, drunken sacks of shit to the godlike status of counterculture icons. It should have been called "Used Beer for Jim Morrison's Ghost".

Eddie Torre

Smut Blood, Smut and Tears Spanish Fly/Twintone

This is the first release on Lori Barbero's (Babes in Toyland) label. This CD is harsher than the 7" they put out a couple of years ago. I've seen reviews that compare them to L7 and Babes in Toyland, but that's probably because Smut are an all grrl band and there aren't that many big name reference points for *Spin* to lump them in with. Germain Gemberling's vocals sound like a cross between Jae from APPLE/Word Made Flesh and Seline from 7 Year Bitch. Come to think of it, a mixture of the three forementioned bands could be an accurate description of the band as a whole. Like those three bands mentioned, they combine aggressively political lyrics (check out "Woman" and "Symphony #1") with raging, sometimes melodic HC. I can't say enough about this CD. If you don't listen to this at once, I'll burn down your house. *Keith Powell*

Richard Thompson Mirror Blue EMI

Nobody," the saying goes, "ever went broke underestimating the intelligence of the American public." But did anyone ever make money *overestimating* it?

With each new release Thompson's fans doubtless hope that this will be the disc which will finally transform their man from cult hero to star. It hasn't happened yet, and I very much doubt if *Mirror Blue* is going to be the one to do it either. Thompson's music is just too subtle, has too much depth, to make its full impact on first hearing. It takes time to sink in, and only the believers will be prepared to give it that time.

Moreover, the World According to Richard Thompson is not a happy place: the man makes Leonard Cohen sound positively cheerful- not for nothing was a fan club only release, some years back, entitled *Doom and Gloom from the Tomb*. And *Mirror Blue* is one of his bleakest releases to date.

Even the songs which sound cheerful, are not: the up-tempo rocker "Shane and Dixie", for example, is the saga of two teenagers who embark on a suicide pact in order to become famous. But nothing is that simple, and Dixie survives "to marry the man who came to type out her story," presumably settling down to the sort of suburban anonymity she and Shane were willing to die to avoid.

Lest it seem that all is black, I should point out that there is a sequel to *Rumour and Sigh*'s "Vincent Black Lightening" in "MGB-GT", a paen to the 60's sports car, and a moment of genuine humour in the shape of "Fast Food", which rhymes "sugar, grease, fats and starches" with "Golden Arches," and contains the immortal line "I'd rather feed pigs than humanity."

But it is the dark songs which stick in

DISCUSSION cont'd pg. 13 ►

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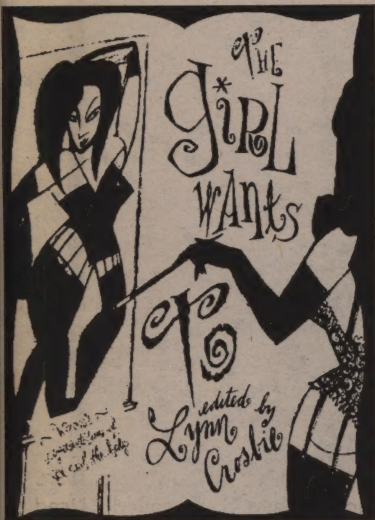
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Books



The Girl Wants To
 Edited by Lynn Crosbie
 Coach House Press

The Girl Wants To is a contemporary look at the under-explored realm of female sexual expression. It's an emotionally textured collection of writers and artists ranging "from sex pioneers to 3rd-wave fems," edited by Lynn Crosbie.

This interesting assortment includes a good sampling of comics from the likes of Julie Doucette, Sylvie Rancourt and Roberta Gregory. Musical lyrics hail from a few performers and bands including Chicken Milk, Meryn Cadell and one of Toronto's senior female hardcore outfits, Fifth Column. Unfortunately, I found that the dark and brooding photography is not done full justice in this format. In some cases it appears

contrived and in other cases just plain dull.

Some of the fictional pieces in *The Girl Wants To* conjure up the dark and destructive dynamics of sex, power and poverty. This is particularly prevalent in Evelyn Lau's "Mercy". Lau lives in Vancouver and has gained much recognition for her autobiographic fiction as a runaway teenage prostitute. Lau shines here as she joins ranks with American writers Kathy Acker and Lydia Lunch, mavericks of this tortured territory.

On the lighter side Gigi the Galaxy Girl provides the most entertaining erotica with "For The Love of a Good Toaster". It celebrates the creativity of female masturbation and celibacy with a flare of absurdity. Amongst the raw poetry of Dawn Mourning, Trish Thomas and Nicole Broussard lies the godmother of popular female erotic fiction: Erica Jong's "Fruits and Vegetables". Even Xaviera Hollander provides a transcribed version of an audio taped threesome circa early 70's. More noteworthy is Rebecca Brown's "Isle of Skye." It captures well the tenderness and passion of a fleeting lesbian love affair in a foreign country.

The Girl Wants To is a warm, raunchy, funny, inspirational and affirmative anthology. It should be investigated because it's so hard to find any progressive material of this nature. The strength of this collection lies in it's unity of the female perspective in so many artistic shapes and forms. A longer edition would have pleased me, but in the meantime I will look for other work by the featured artists. Crosbie is a native Montrealese, completing her PhD in English Literature at U. of T. This probably explains why the Canadian content in this book comes almost exclusively from Montreal and Toronto. I found it intriguing that Ms. Crosbie thanks Jaymz Bee of Look People, Steve Goof of Bunchofuckingoofs and William New of Groovy Religion in the acknowledgements. Crosbie herself has penned two poetry collections, although none of her work appears in this edition. Look for Lynn Crosbie's latest entitled *Villainelle*, coming out sometime this year. Crosbie will be reading in Vancouver Monday, April 18 at the Railway Club with British poet Aaron Williamson. *Kate Pasieka* ▲

► Musicpiracy cont'd from pg. 9

Why the need for group composition of these works? It is claimed that during experiments with human DNA, galactic Overlords obtained the ability to program the neural arrangement of human minds. Realizing the awesome potential in this discovery they re-introduced this "improved" strain back into the population, but not before ensuring their aims of domination could be met.

The Overlords and their engineers create a mathematical code that would allow the circuitry of the brain to carry messages at the level of nano-consciousness. In this method, humanity would be receptive to the commands of the Overlords and never be aware of it. However, financing intergalactic messages of enslavement is very difficult, so the Overlords devised a scheme to transmit orders from the place of enslavement (ie: Earth.) within the mathematical arrangement of music these nano-messages can be carried and dispersed to the atomatons. the musicsmiths that "assisted" Mozart were scientists and effectively "advertisers" for the Overlords, and were of alien descent.

Mozart was not the only musician/composer to have been exploited by the Overlords. Hundreds of musicians

over time has been used to propagate Overlord propaganda and domination. However, a group has been formed to fight this oppression, realizing that the genetic code must be cleaned of this mutant subgene. Irving claimed to be the first of the new experimental crop of "clean" humans.

The danger of this groups knowledge, the papers explain, is that the neural circuits have a "safety device", in which if the messages contained in the music were to come near consciousness, the brain would explode and disintegrate within a short period of time. This group was working towards bringing the music to consciousness safely, so that the masses could be "unchained". However, to date it seems that all breeding projects and mind training techniques have been only mildly successful at best.

It is here that the papers end. However, this group, unnamed for their own safety, distributes pamphlets to the public on this issue, giving strategies for counter-acting this enslavement. It is thought however, that music written as a mathematical log of the Overlord messages that temporary salvation can be achieved. if you ever annoyed by that tune that won't leave your head, your resistance is futile; it never was out of your head. ▲

► DISCUSSION cont'd from pg. 12

the mind, like "The Way that it Shows," a brooding, slow-burning song which builds to the kind of ferocious guitar-driven climax so typical of Thompson. The whole album, in fact, contains some of his finest studio guitar work.

For those who enjoy a twist in the tale, there is "Beeswing". At first glance, a conventional enough song of lost love about a girl who refuses commitment: "a rare thing, fine as a bee's wing, so fine a breath of wind might blow her away"- the kind of thing Donovan might have sung. The last verse contains the kicker:

"And they say her flower is faded now/
 Hard weather and hard booze/
 But maybe that's just the price you pay/
 For the chains you refuse."

You can bet that never happened to Jennifer Juniper.

And I don't think I can even bring myself to describe the closer "Taking My Business Elsewhere".

Richard Thompson may not be for the faint-hearted, and he will probably never be a star, but he is possibly the most consistently brilliant musician working today. *Mirror Blue* is another in an unparalleled series of great albums.

Buy it.

Deryk Barker

An April March
Impatiens
 Cartwheel

Building on the momentum gained after appearing on local radio station CFNY's Modern Music Search C.D. in 1992, Toronto's An April March have released their first full length effort, which

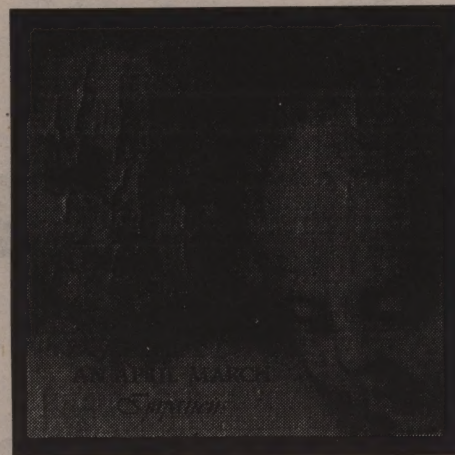
includes that earlier single, "Scarlett Bliss".

A successful mixture of The Sundays, Cocteau Twins, and latter-day Cure, An April March creates breathy, ethereal songs accentuated by Danella Hocevar's beautiful voice. Although the lyrics are, for the most part, unintelligible, this just adds to the dreaminess, and Hocevar's vocals ebb and flow in and around the music as naturally as waves on a beach.

Christopher Perry adds some interesting keyboard washes around his own, as well as Hocevar's, guitar playing, filling out the band's sound but not drowning it. Highlights include "Scarlett Bliss", "Memory", and "Stains".

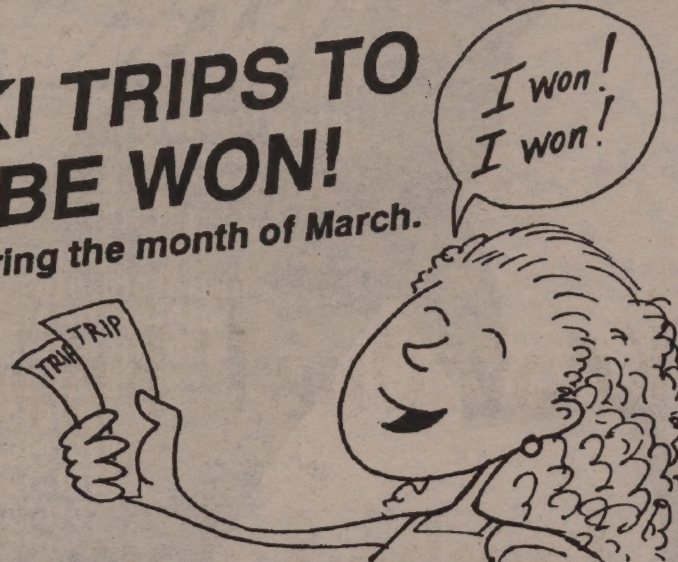
At over 66 minutes long, *Impatiens* takes full advantage of its CD format. The songs slowly roll in on you, like a tide, bathing you in their aural oceans, and Hocevar's singing will, like the Siren, win you over completely, and leave you content to just close your eyes and swim around.

Tim Quick ▲



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THE NEW FORGE OFFERS MORE !

- 1. HIGH-ENERGY DANCE** with your favourite DJ's Ed and Gord: *Thursdays-Saturdays*
- 2. LIVE BANDS** *Mondays-Wednesdays*
- 3. SPECIAL EVENTS** Top Recording Artists.

919 Douglas St. (at Courtney St.) 383-7137

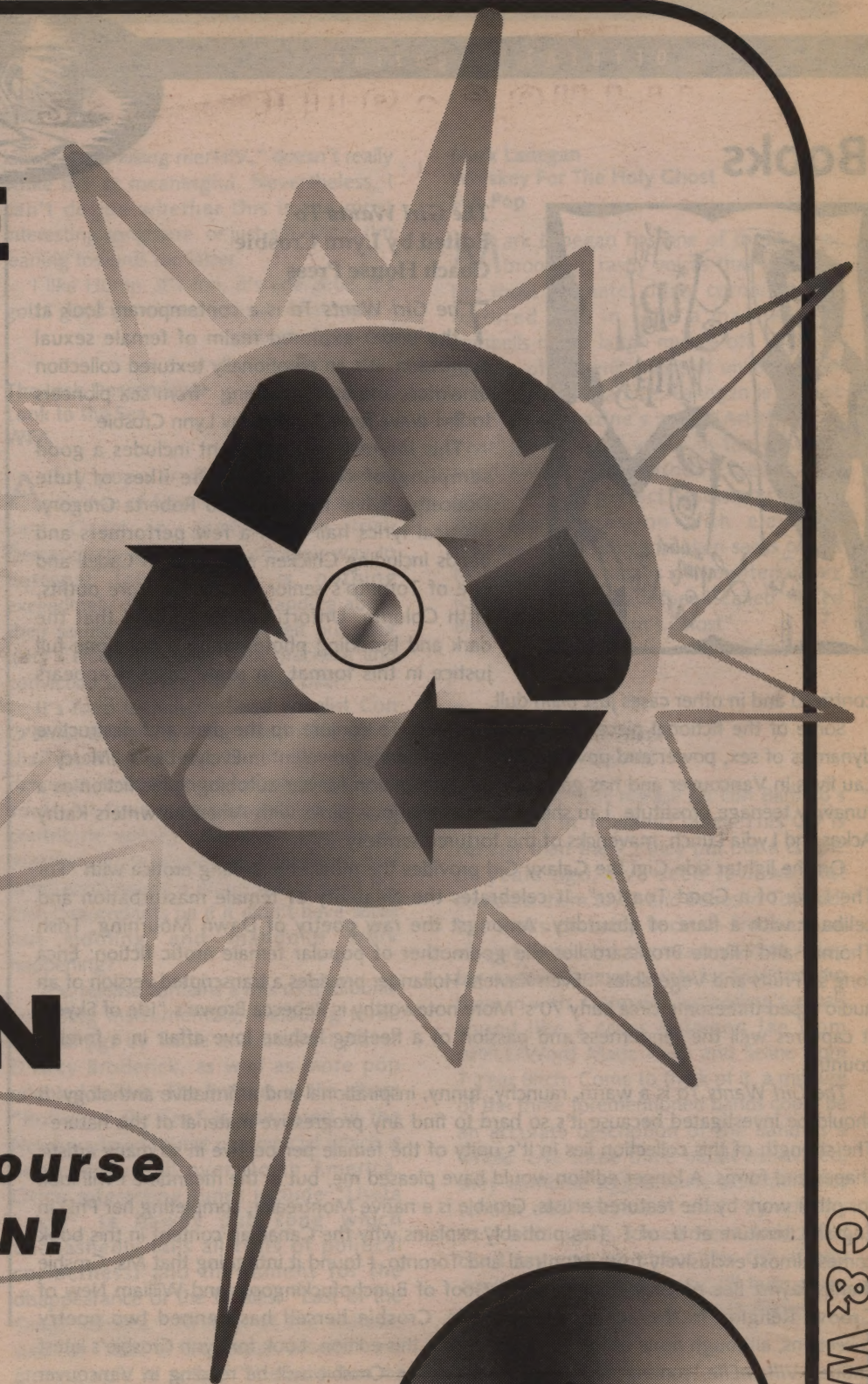
**CFUV FM 102 CELEBRATES
 INTERNATIONAL WOMEN'S WEEK
 ON TUESDAY, MARCH 8
 WITH ALL DAY WOMEN'S RADIO, FEATURING MUSIC,
 LIVE PERFORMANCES, POETRY, INTERVIEWS, REVIEWS AND
 HIGHLIGHTS OF THE MARCH.**

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